

# Phenomena

## JOURNAL OF LANGUAGE AND LITERATURE

**Paulus Sarwoto**

Literary Theory in Indonesian English Department:  
between Truth and Meaning

**I Wayan Mulyawan**

Three Dimensional Aspects of the Major Character in  
Oscar Wilde's *Vera*

**Dwi Nita Febriyani**

Assimilation, Reduction and Elision Reflected  
in the Selected Song Lyrics of *Avenged Sevenfold*

**Adi Renaldi & Dewi Widyastuti**

The Inauthenticity of the Main Characters as an Impact of  
Totalitarian System Seen in George Orwell's *1984*

**Tia Xenia**

Vowel Change Found in Geoffrey Chaucer's  
*The House of Fame*: Great Vowel Shift

**Laurency Hellene Larasati Ruruk & Ni Luh Putu Rosiandani**

The Resistance of Women towards Sexual Terrorism  
in Eve Ensler's *The Vagina Monologues*

**Adria Vitalya Gemilang**

Another Side of Indonesian History of Communism  
in Leila S. Chudori's *Pulang*

**Alwi Atma Ardhana & Elisa Dwi Wardani**

The Hospital as an Ideological State Apparatus and  
Disciplinary Agent as Seen through the Main Character  
in Kenzaburo Oe's *A Personal Matter*

**Deta Maria Sri Darti**

Levy's Minimax Strategy in Translating a Popular Article:  
Theory in Practice

**Miftahush Shalihah**

A Look at the World through a Word "Shoes":  
A Componential Analysis of Meaning

**Hermawan & Adventina Putranti**

C.S. Lewis' Use of Symbol to Express Christian Concepts,  
Stories, and Teaching as Seen in *The Chronicles of Narnia*:  
*the Magician's Nephew*

Department of English Letters  
Universitas Sanata Dharma  
Jl. Affandi, Mrican,  
Yogyakarta 55281  
(Mrican, PO BOX 29, Yogyakarta  
55002)  
(0274) 513301, 515352  
ext.1324  
Fax. (0274) 562383  
phenomen@usd.ac.id

# Phenomena

Journal of Language and Literature

Volume 15 Number 1 – April 2015

---

## Executive Officer

Anna Fitriati, S.Pd., M.Mum  
(Chair of the Department of English Letters)

## Managing Editor

Drs. Hirmawan Wijanarka, M.Hum

## Editors

Harris Hermansyah S., S.S., M.Hum.  
Adventina Putranti, S.S., M.Hum.  
Arina Isti'anah, S.Pd., M.Hum.

## Language Consultant

Sr. Clare Hand, F.C.J., M.Th.

## Peer Reviewers

Assoc. Prof. Amporn Sa-ngiamwibool, M.A., Ph.D (*Shinawatra University, Thailand*)  
Prof. M. Luisa Torres Reyes, Ph.D. (*Ateneo de Manila University, the Phillipines*)  
Prof. Dr. Soepomo Poedjosoedarmo (*Sanata Dharma University, Yogyakarta*)  
Prof. Dr. I Dewa Putu Wijana, S.U., M.A. (*Gadjah Mada University, Yogyakarta*)  
Dr. B.B. Dwijatmoko, M.A. (*Sanata Dharma University, Yogyakarta*)  
Dr. Fr. B. Alip, M.Pd., M.A. (*Sanata Dharma University, Yogyakarta*)  
Dr. F.X. Siswadi, M.A. (*Sanata Dharma University, Yogyakarta*)

## Phenomena

*Journal of Language and Literature*, published twice a year (April and October) for teachers and students, is issued by *Lembaga Penelitian dan Pengabdian kepada Masyarakat* (LPPM), Universitas Sanata Dharma. It presents articles of the study of language and literature. Appropriate topics include studies on language, translation, and literary texts. To be considered for publication, articles should be in English.

## ADDRESS

Department of English Letters - Faculty of Letters  
Universitas Sanata Dharma  
Jl. Affandi, Mrican, Yogyakarta 55281|  
(Mrican, PO BOX 29, Yogyakarta 55002)



(0274) 513301, 515352 Ext: 1324/1322



(0274) 562383



phenomen@usd.ac.id

## Contents

<b>Paulus Sarwoto</b>	Literary Theory in Indonesian English Department: between Truth and Meaning	1
<b>I Wayan Mulyawan</b>	Three Dimensional Aspects of the Major Character in Oscar Wilde's <i>Vera</i>	7
<b>Dwi Nita Febriyani</b>	Assimilation, Reduction and Elision Reflected in the Selected Song Lyrics of <i>Avenged Sevenfold</i>	14
<b>Adi Renaldi &amp; Dewi Widyastuti</b>	The Inauthenticity of the Main Characters as an Impact of Totalitarian System Seen in George Orwell's <i>1984</i>	20
<b>Tia Xenia</b>	Vowel Change Found in Geoffrey Chaucer's <i>The House of Fame</i> : Great Vowel Shift	36
<b>Laurency Hellene LR &amp; Ni Luh Putu R</b>	The Resistance of Women towards Sexual Terrorism in Eve Ensler's <i>The Vagina Monologues</i>	46
<b>Adria Vitalya Gemilang</b>	Another Side of Indonesian History of Communism in Leila S. Chudori's <i>Pulang</i>	57
<b>Alwi Atma Ardhana &amp; Elisa Dwi Wardani</b>	The Hospital as an Ideological State Apparatus and Disciplinary Agent as Seen through the Main Character in Kenzaburo Oe's <i>A Personal Matter</i>	62
<b>Deta Maria Sri Darta</b>	Levy's Minimax Strategy in Translating a Popular Article: Theory in Practice	75
<b>Miftahush Shalihah</b>	A Look at the World through a Word "Shoes": A Componential Analysis of Meaning	81
<b>Hermawan &amp; Adventina Putranti</b>	C.S. Lewis' Use of Symbol to Express Christian Concepts, Stories, and Teaching as Seen in <i>The Chronicles of Narnia: the Magician's Nephew</i>	91

# Literary Theory in Indonesian English Department: between Truth and Meaning

Paulus Sarwoto

sar@usd.ac.id

English Language Studies, Sanata Dharma University

## Abstract

*Literary theory in Indonesian English Department is faced with the questions of the integrity of theory and compatibility with local context. The integrity of theory found in other social sciences is absent in literary theory since it makes use of theories of other disciplines in such a way that it departs and yet relates to those theories in a new trajectory. Ecumenical posture should be the paradigm when approaching the plurality of literary theory. The compatibility with local context has to be understood in the interconnectedness of theory in the network of global academic conversation. The decision to use or not to use certain theory should not be driven by xenophobic views or the failure to understand the complexity of theory. In this perspective, truth and meaning are never singular.*

**Keywords:** theory, ideology, humanism, literature

---

*"To read in the service of any ideology is not to read at all."* (Bloom, 1994: 1)

The above claim by Harold Bloom is based on the belief that literary criticism has to be objective not ideological or political. Bloom argues the aesthetic value is objective and that literary reading should focus solely on it. Reading a literary text with certain ideological presuppositions, so Bloom contends, will interfere fatally with the efforts to unearth the real meaning of the text. He accuses that those – whom he cynically calls the members of the school of resentment – employing ideology in reading a text do so because of their inability to recognize and experience the aesthetic (Bloom, 1994: 29). This argument between non-political and hence "objective" reading against political criticism is recuperation of the age-old problem of the literary studies' academic standing. In fact, the problem with literary studies has been problematized since its inception. In the beginning literary study was "merely" a section of language studies and the efforts to separate itself from the study of language has always been met with the theoretical questions of its methodology. As

what Oxford's Professor of History, Edward Freeman said when refusing the establishment of a Chair in English in 1887:

*We are told that the study of literature 'cultivates the taste, educates the sympathies and enlarges the mind'. These are all excellent things, only we cannot examine tastes and sympathies. Examiners must have technical and positive information to examine.* (qtd in Barry, 2002: 14)

This problem of methodology has been one of the heaviest challenges addressed to the literary studies as an academic subject, first by Freeman and several decades later by Rene Wellek when requesting F.R. Leavis to provide a more explicit theoretical ground of his close reading method. Now when English studies becomes an established academic subject not only in the West but also in Indonesia, the debate in literary theory as one the most important ingredients of English studies is worth revisiting. I will

explore some questions of meaning and truth in literary theory in the context of Indonesian English Department.

## What is Literature?

My experience in teaching the students of English both the Undergraduates and Graduates indicates that they are not aware of the complexity behind the definition of literature and tend to take it for granted that what is and what is not literature is unproblematic. Given this circumstance, it is understandable that when studying literary theory, they are surprised by its range and scope and to find out that it often seems unrelated to literary theory the way they have imagined it. Clarifying the nature of the object of theory is therefore indispensable before discussing theory.

Let us look back at what Eagleton and Jonathan Culler have to say about literature in their introductory books: *Literary Theory: an Introduction* (1983, revised 1996), and *Literary Theory, a Very Short Introduction* (1997). Both elaborate the complexity and problems of defining literature. Eagleton, for instance, questions the once widely accepted definition of literature: literature is the kind of writing that uses language in a special way. In the Formalist technical terms, it is called estranging or defamiliarizing as opposed to “normal” day-to-day use of language. Although this definition, which is derived from Viktor Shklovsky’s survey on the possible scientific facets of literary analysis, matches the characteristics of poetry, Eagleton shows the inadequacy of this definition for two reasons. First of all, not all literary works, a novel or a drama for example, use language with this estranging effect and yet they are still considered literature. Secondly, given a certain context any language might be estranging – which reminds us of the nature of meaning characterized by slippage and spillage.

Other commonly accepted definitions of literature, namely literature as fictional writing and literature as *belles lettres* (aesthetic writing) are easier to refute. To take a vernacular example, the inadequacy of the first definition is the fact that not all fictional writings, such as Indonesian *Gundala*

*Putra Petir* comic strip or *Wiro Sableng* are considered literature. The later definition is usually taught to Indonesian high school students: etymologically, *susastra* (Indonesian word for literature) is derived from Sanskrit i.e. *su* meaning good and *sastra* meaning writing so that *susastra* means good writing which is synonymous with *belles lettres*. This definition leads to the impossibility of defining literature objectively because the next question would be who has the right to set the standard of beauty. Beauty is in the eyes of the beholders, so the saying goes. A work considered beautiful by a certain community might be ordinary for another. Since the definition of literature then depends on the “who” rather than the “what,” both Eagleton and Culler agree that literature is like weeds: ontological definition of them is beyond objective formulation. The closest definition we might come to is that literature is some kind of writing which for certain reasons people value highly. Fictionality, language estrangement and beauty function as non-defining features rather than the defining characteristics of literature.

This elusive notion of literature explains the preference of today’s academia to use other terms, such as ‘cultural texts’ instead of literature referring the object of their investigation. This new term has the benefit of not to trap oneself to a very questionable elitist definition of literature. It sees that the limitation of the study of literature to the canon is not tenable anymore. This opening up of the object of the study has led to what we know as Cultural Studies utilizing literary strategy to read basically any cultural forms. Roland Barthes has exemplified this with his reading of wrestling – as a spectacle and not sports – and other cultural phenomena with a structuralist perspective.<sup>1</sup> With Derridean view that “there is nothing outside to the text” we may assume that what counts is not the nature of the object under study but the fact that our understanding of it is textual and therefore literary. This is where literary theory needs to be able to account for the academic reading of its objects when situated in a university course.

## Literary Theory, Truth and Meaning

*"Literary Theory is an illusion"*  
(Eagleton, 2003: 178)

The demand for the integrity and clarity of literary theory as an academic subject often baffles the Indonesian students of literature, especially if they lack literary training. This is due to the nature of literary theory itself that defies monolithic categorization. Theories such as Structuralism, Psychoanalysis, Eco Criticism, Postcolonialism and Feminism sound like disciplines belonging to Linguistics, Psychology, Biology and Political Science rather than Literary Studies. The fact that they are literary theory indicates that the discipline has to be approached with some caution by leaving behind our assumptions on the integrity of the theory as it is understood in other disciplines. This lack of unity or integral ground (probably except for the object of theory: cultural texts) among these diverse theories is what Eagleton means by literary theory is an illusion.

Bloom's statement that reading text with ideological presuppositions is not proper literary reading seems to be driven by the desire to tame this wild literary theory i.e. by grounding it on the aesthetic and negating the rest as political reading and hence not literary.<sup>2</sup> What he means by the aesthetic is originality, sublimity of the work and the difficult pleasure arising out of its sublime content. In other words, there is a strong sense of timelessness in the value of the work. This claim of non-political aesthetic reading is certainly difficult to sustain now considering the fact that ignoring political dimensions of reading is indeed a political decision. His claim that the traditionalists and resisters are political because of their inability to experience the aesthetic is therefore problematical.

Bloom situates his reading between two opposing poles: the traditionalists and the political critics. The traditionalists or the liberal humanists as they are often called are the literary critics who are generally evasive about the theoretical accounts of reading and emphasize the importance of the close reading of text (isolating text from the author and historical/ideological contexts). They

often relate this close reading with moral judgment making their criticism moralistic in nature. They imagine that reading texts without ideological presuppositions is possible and even a must since the purpose of the critics is to unearth the pure meaning residing inside the text. They also advocate literary reading for more pragmatic purposes, such as the betterment of human beings, the propagation of humane values and the like. This approach is the oldest literary criticism in the history of English studies. In combining close reading and moral evaluation, the traditionalists believe that meaning resides securely inside the text and it is the job of the critic to unearth it for the readers. Undeniably there is a political dimension in this close reading method: to make the less disadvantaged English working class in the 19<sup>th</sup> century accept their lot without demanding the redistribution of wealth. This makes the social structure marginalizing them went unnoticed and the working class felt content despite the structural injustice. Truth and meaning were then in the hands of those benefited by the status quo by drawing an illusion that everybody belonged to the one great national project: upholding the glory of the United Kingdom. Similarly, during colonization the study of English was manipulated for the benefits of the imperialist projects: making the colonized live under the false consciousness that despite the oppression and exploitation, they took part in civilizing mission of the European empires. This evidences that liberal humanist reading method is prone to unrealized ideological cooptation while assuming the objectivity of the method.

Edward Said points out that the political nature of humanist reading is rooted in the politico-ideological constraints. Although his or her writing does not have a direct political effect upon reality in the everyday sense the way a politician does, Said argues, his reading is nevertheless ideological. Said puts the paradox thus:

*[T]he general liberal consensus that "true" knowledge is fundamentally non political (and conversely, that overtly political knowledge is not "true" knowledge) obscures the highly if obscurely organized political circumstances*

*obtaining when knowledge is produced.*  
(Said, 1978: 10)

This political nature of text is what Said calls in his other book, *The World, the Text and the Critic* (1983) as the worldliness of the text<sup>3</sup>, namely that a text is always constrained its ideological context. Text is always wrought with – to borrow Raymond Williams' terms (1985: 121-127) – the dominant, the residual and the emergent.

Situated in the opposite camp is a group of critics whom Bloom calls the Resenters – most likely because he accuses them of resenting the aesthetic. He emphatically states: “Pragmatically, aesthetic value can be recognized or experienced but it cannot be conveyed to those who are incapable of grasping its sensations and perceptions” (1994, p. 17). They are, among others, Antonio Gramsci, Stephen Greenblatt, Alan Sinfield and Jonathan Dollimore. Antonio Gramsci is targeted because of his claim on the impossibility of disinterested intellectual; Stephen Greenblatt employs what is now called New Historicism while Sinfield and Dollimore invent its UK version: Cultural Materialism.<sup>4</sup> Included in this same camp are the Feminist, Marxist and Postcolonial critics. The common denominator of their error according to Bloom is the political perspective in their reading. Instead of finding the real meaning of a text, such reading is, for Bloom, similar to forcing their political perspective upon the meaning of the text.

The view that meaning resides securely inside the text and that the proper procedure to find it is by purifying our thoughts of any hitherto assumptions and ideological leanings underlies Bloom and the liberal humanists' reading. Despite Bloom's disavowal of his “membership” in the liberal humanist camp, his approach to literature indicate the same strategy. This is obvious, for instance, when Bloom retold how he read Milton's *Paradise Lost*:

*I had to write a lecture on Milton as part of a series I was delivering at Harvard University, but I wanted to start all over again with the poem: to read it as though I had never read it before, indeed as*

*though no one ever had read it before me. To do so meant dismissing a library of Milton criticism from my head, which was virtually impossible.* (Bloom, 1994: 26)

His conviction that although getting rid of the existing knowledge and paradigm is virtually impossible and yet practically possible is at the heart of liberal humanist reading. From the current theoretical perspective, rather than conditioned by the absence of pre-existing knowledge like what Bloom believes, his new understanding of the text is more likely constrained by it. This is the kind of productive constraints by which new interpretations are generated.<sup>5</sup> In this sense, meaning is not inside but outside the text – something that we assign to the text.

The view that meaning is outside the text forms the dominant perspective in current literary theory. Structuralism, Cultural Materialism, Reader's Response Theory, Psychoanalysis and Postcolonial theory are sustained by the logic that meaning is something that we assign to a text rather than the inherent property of the text. This operation of meaning-making in literary criticism is to be based on a theoretical perspective in order to be able to stand an academic test. In a thesis defence, the question of truth i.e. the true meaning of the text is to be examined by the board of examiners on the basis of the justification for employing certain theoretical perspective(s) and how far the deployment of a theory or a combination of theories empowers (or cripples) the reading of the text. The question of ideology against objectivity is irrelevant since ideology, understood as our ways of perceiving and feeling is already inseparable part of the process.<sup>6</sup>

The next question would be how we shall justify the study of literary theory postulated mainly in the Western academia in the context of English Language Studies in Indonesia? Are we to be coopted by the West in the process? The efforts to formulate Indonesian theory actually became current in 1980s when some critics such as Subagio Sastrowardjo questioned the applicability of Western theory to criticize Indonesian literature and have encouraged the formulation of what they consider to be an

'Indonesian poetics'. The idea of inventing it has been driven by the belief that value systems are not universal; since literary theory is constructed within certain value systems, their application to works across different value systems is questionable. In response to the application of Western theories, Rachmad Djoko Pradopo in his dissertation reported:

*Oleh karena itu, timbullah berbagai reaksi atas penggunaan teori Barat itu, terutama pada tahun 1980-an. Reaksi pertama timbul pada awal tahun 1980an dengan "diskusi-diskusi Sanggar Bambu" Yogyakarta yang berusaha mengarahkan terciptanya poetika (ilmu sastra) yang khas Indonesia. Reaksi kedua dicetuskan oleh Subagio Sastrowardoyo (1984) dalam makalah kritik sastra pada temu sastrawan dan kritikus sastra di Jakarta (DKJ). Tulisan-tulisan Subagio Sastrowardoyo yang mereaksi teori-teori sastra dari Barat itu menimbulkan usaha lebih luas untuk membentuk poetika yang khas Indonesia. (Pradopo, 1992: 691)*

There were some responses on the use of the Western theory, especially in 1980s. The first response was from the Bamboo Group in Yogyakarta by holding discussions in the early 1980s in order to formulate Indonesian poetics. The second response was by Subagio Sastrowardoyo (1984) through his article presented in a poets and critics forum at the Jakarta Arts Council. Subagio Sarstrowardoyo's articles responding to the use of Western theory have stimulated further efforts to formulate Indonesian poetics.

These efforts to formulate an Indonesian poetics can be seen as Indonesians' efforts to fathom the degree of cultural boundedness and how far it undermines theory's application to texts written in different cultures. One of the most notable efforts came at a seminar in 1988 whose proceedings were published in a book entitled *Menjelang Teori dan Kritik susastra Indonesia yang Relevan* (Esten, 1988) (*In Search of Relevant Indonesian Literary Theory and Criticism*). The seminar failed to come up with a theory which we might call Indonesian poetics. (1988)

It may be true that theory formulated in the West is not always suitable as a theoretical tool for analysing Indonesian text, typically because such theories refer to and are shaped by contexts whose characteristics are probably absent in Indonesia. However, the theorising of Indonesian poetics looks like addressing the wrong question from the start. This can be seen from the two points worth noting from the 1988 conference. First, the participants urged that the search for Indonesian theory should not be based on the inability to understand or keep up with the development of theory in the West. Second, while noting the importance of taking into account of local contexts, it would be impossible to isolate theory from global conversations. The choice of theoretical perspectives, be it vernacular or foreign, has to consider these two important points and the complicity of theory with certain cultural contexts rather than haphazardly dismissing whatever is Western in the name of false academic piety.

## Conclusion

The connection between literary theory and truth and meaning turns to be rather complicated. Current literary theory has shown that this is the case considering the many theoretical perspectives deriving their precepts and political orientation from different disciplines, such as Linguistics, Psychoanalysis and Philosophy, all of which are not always compatible with each other. The orthodoxy of liberal humanism looks pale now in the face to current literary theory. This certainly raises a question on the "tag line" of Sanata Dharma University: *cerdas dan humanis* which has been translated through the university policy to a teaching strategy called Ignatian pedagogy. Inspired by St. Ignatius's spiritual exercises, this model has been developed to empower the teaching and learning process in such a way that the students will be able to achieve the 3Cs (Competence, Compassion and Conscience) by the end of their learning process.

Competence and compassion certainly relate to the basic tenets of liberal humanism, prone to cooptation and manipulation as the history of English studies has shown us. Consequently, it is crucial that the design of



current literary theory in English Department is able to help us see that compassion and conscience are never a neutral category – they are ideological. Liberal humanists are not wrong in advocating the propagation of humane values through literary criticism. What is wrong is that these values are not seen in their worldliness. As what we have seen in literary theory, this oblivion to the worldliness of values, criticism and text has give birth to the current literary theories, such as Postcolonialism, Cultural Materialism, New Historicism, Eco Criticism, several branches of Gender studies, like Black Feminism, Lesbian and Gay theory, Asian Feminism, etc. For literary scholars this plurality of theory, meaning and truth is never discouraging since a text always invites ceaseless surrogation of another text so that the silenced can be heard.

## Rereferences

- Barry, Peter. *Beginning Theory*. Manchester: Manchester University Press, 2002. Print.
- Barthes, Roland. *Mythologies* (J. Cape, Trans.). New York: The Noonday Press, 1972. Print.
- Bloom, Harold. *The Western Canon: the Books and School of the Ages*. London: Harcourt Brace and Company, 1994. Print.
- Culler, Jonathan. *Structuralist Poetics*. New York: Routledge, 2002. Print.
- Eagleton, Terry. *Literary Theory: an Introduction*. Oxford: Blackwell Publishing. Print.
- Esten, M. *Menjelang Teori dan Kritik Susastra yang Relevan*. Bandung: Angkasa, 1988. Print.
- Pradopo, Rachmad Djoko. *Kritik Sastra Indonesia Modern*. Unpublished Dissertation, Universitas Gadjah Mada, Yogyakarta, 1992. Print.
- Said, Edward. *Orientalism*. New York: Pantheon Books, 1978. Print.

Said, Edward. *The World, the Text and the Critic*. Massachusetts: Harvard University Press, 1983. Print.

Sinfield, J. D. a. A. Ed. *Political Shakespeare: Essays in Cultural Materialism*. Manchester: Manchester University Press, 2000. Print.

Williams, R. *Marxism and Literature*. Oxford: Oxford University Press, 1985. Print.

---

<sup>1</sup> For the complete selection his articles, see Barthes' *Mythology* (1972)

<sup>2</sup> Jonathan Culler delivers similar opinion that the proper literary theory is Poetics studying the economy of meaning-making. Culler believes that Poetics is more difficult than political criticism and this is the reason why critics prefer ideologically oriented criticism rather than Poetics (Culler, 2002: viii)

<sup>3</sup> Said discusses the worldliness and the worldlessness of the text in the introduction and Chapter 1 of (Said, 1983)

<sup>4</sup> For the comparison of both approaches see the introduction section of the book (Sinfield, 2000)

<sup>5</sup> Similar conclusion is also found in Edward Said's *Orientalism* (1978) where he claims that colonial discourse has become productive constraints for writers. Instead of crippling them, they stimulate writers to generate literary works tacitly supporting colonial ideology.

<sup>6</sup> Terry Eagleton contends that ideology is not "simply the deeply entrenched, often unconscious beliefs which people hold" but "more particularly those modes of feeling, valuing, perceiving and believing which have some kind of relation to the maintenance and reproduction of social power" (Eagleton, 13)

# Three Dimensional Aspects of the Major Character in Oscar Wilde's *Vera*

I Wayan Mulyawan

moelya01@gmail.com

English Department, Udayana University

## Abstract

*Drama is a portrait of a real life situation and the theme of a drama is closely related to daily life conditions experienced by the character. A Character is defined as an entity, human or animal, that is created by the author. A good character should be natural and lifelike, especially in physiological, psychological and sociological dimensions known as three dimensional aspect of a character. These dimensions are very interesting to discuss since they are very important to determine the qualities of the characters in a drama.*

*Physiologically, Vera is described as a beautiful young lady with beautiful eyes. Sociologically, Vera is concluded as coming from an average family in Russia, living in a poor society, and living under tyranny. She has lived in an inn with her father before she saw her brother taken away to prison for seeking for liberty as a Nihilist. Psychologically, Vera is seen as a loving person though she does not put love as priority. She loves her country and her brother. She wants to revenge on the King for being a tyrant. She is a brave woman. It is seen from how she becomes a Nihilist to revenge for her brother and to end up the tyranny in her country.*

**Keywords:** *physiological dimension, psychological dimension, and sociological dimension*

---

## A Brief Note on Characters in Drama

Literature is a part of human works in written forms through language. According to Wellek and Warren (1973:20-21), literature is anything in written form which contains idea and thoughts. Literature is a written product of human's activity in expressing their ideas, thought and expression. Human creates literature for many purposes. One of those purposes is for aesthetic reasons and amusements. This purpose of creating literature then leads to the existence of literary works. Literary works are divided into three namely poetry, prose and drama. These three parts of literary works have their own characteristics. Drama has characteristics which differentiate it from the other two types of literary works. Drama consists of dialogues and is performed on

stage. It is interesting since the audiences can directly enjoy the story that the writer wants to deliver through visualization. Therefore, it is not surprising that drama gets a lot of attention from those who love literary works but find difficulties in visualizing the idea in their minds.

Similar to the other types of literary works, drama is usually considered as the reflection of the society. Many of famous dramas in the world have a closed relation to the condition of the society where and when it was created. Drama usually portraits a real life situation and the theme of a drama is usually closed to things that human beings face in daily life, such as love, war, and family. Those themes are arranged in dialogues and are played by the characters on stage. Character is defined as an entity, human or

animal, that is created by the author. A good character should be natural and lifelike. In building up a character in a drama, there are three dimensional aspects that usually contribute to the representations of the character. Those three dimensions of character are physiological, psychological and sociological dimensions. The physiological dimension of a character covers the physical aspects of the character such as sex, age, and physical appearance. The psychological dimension of a character deals with, among others, the ambition, behavior, and feeling of the character. Meanwhile, the sociological dimensions cover the contribution of society or environment surrounding the character. Those three dimensions of character help the author convey the qualities of the character so that the audience can visualize the character in their mind.

Many dramas have been played and produced by great authors in this world. One of those great dramas is *Vera* written by a famous dramatist, Oscar Wilde, in the 19<sup>th</sup> century.

### **Intrinsic Elements of Literary Works**

In building up literary works, there are two important components included, namely intrinsic and extrinsic elements. According to DiYanni (2001:44), intrinsic elements are the basic elements or characteristics of story. Intrinsic elements such as theme, plot, setting, style, character, and point of view, build the structure of literary works. Each intrinsic element has its own role. Intrinsic elements build the structure of a literary work so that it stands strong as the product of ideas and imagination. It gives the beauty of the literary work itself and brings the literary work to the higher value, not only as the product of literature without any purpose, meaning, and message. DiYanni (2001:50) states that there are seven basic elements or literature, they are: theme, plot, character, setting, point of view, language & style and irony & symbol.

### **Character and Characterization**

A character (DiYanni, 2001: 55) is defined as the imaginary person that the

writer creates. Characters are divided into two types, namely major character and minor character. Major character is the prominent figure of the play and minor character is the supporting figure of the play.

Based on the changing of the character in the story, characters are divided into static and dynamic characters. A static character is a character that undergoes no change in the characteristic, personality, or outlook appearance from the beginning until the end of the story. A dynamic character is character that has permanent change, some or a lot, in characteristic, personality, or outlook appearance as the story goes by (DiYanni, 2001: 60).

Characters in literary works convey many aspects such as the physical appearance of the character, the quality of the character, and the social life. Those aspects can be seen through various methods. According to Kenney (1966:34), the methods of presenting character is called characterization. An author should have an ability not only to choose what characters take part in the story, but also to choose the method of presenting the characters in the story. Kenney (1966:34) divided characterization methods into five: discursive method, dramatic method, character on characters method, contextual method, and mixing method.

- a. Discursive method  
Discursive method is the method in which the author presents the character in the story directly through narrative statements.
- b. Dramatic method  
Dramatic method is the method in which the author lets the characters describe themselves to the readers by their own words and actions.
- c. Character on character method  
Character on character method is the method to present one scaracter through other character. It means that one character describes or talks about another character in the story.
- d. Contextual method  
Contextual method is the method of presenting the character through certain description of their surrounding condition.

- e. Mixing method  
Mixing method is the use of more than one methods in presenting a character.

### Three Dimensions of Character

Egri Lajos (in Hamzah, 1985:107) states that a character has three dimensions as its fundamental structure. Those dimensions are physiology, sociology, and psychology. They are the elements which build the characterization in a literary work and they are bound to each other. Different combination of those factors will result in different characteristics of people. Roucek and Warren state,

*Personality is the organization of biological, psychological, and sociological factors which underline the individual's behavior. It consists of habits, attitudes, and other characteristics, whatever their source, according to which one individual behaves differently from another. It is the organization of the behavior of the individual as it is developed in interaction with other people (1963:23).*

- a. Physiological dimension  
Physiological dimension is the description of the physical aspects of a character, e.g. appearance and general health. Physical appearance may effect on the character's feeling regarding his/her surrounding, or the feeling of being secure/insecure. Physiological aspects of a character are observed through sex, age, or physical appearance such as the body shape, whether or not a person is beautiful or handsome, or the color of skin and hair.
- b. Sociological dimension  
Sociological dimension is related to the description of the condition of character's environment. Sociological aspect can be effectively analyzed through the social life of the character, e.g. the house, the job, the education, and the social status.
- c. Psychological dimension  
The last dimension of character is psychological dimension. Psychological dimensions deals with the characteristics of the character, e.g. behavior, emotion, and thought.

## Discussion on Vera Sabouroff in *Vera*

### 1. The Physiological Dimension of Vera Sabouroff

Physiological aspect of a character is observed through sex, age, physical appearance such as shape of body, whether or not a person is beautiful or handsome, and the color of skin and hair.

#### Data 1

*PETER. Has Vera not come back yet, Michael?*

*MICHAEL. No, father Peter, not yet; 'tis a good three miles to the post office, and she has to milk the cows besides, and that dun one is a rare plague creature for a wench to handle.*

*PETER. Why didn't you go with her, you young fool? She'll never love you unless you are always at her heels; women like to be bothered (365).*

#### Data 2

*PETER. Ay, ay, he was a merry lad. It is the girl that has the seriousness – she goes about as solemn as a priest for days at a time.*

*MICHAEL. Vera is always thinking of others (365)*

#### Data 3

*VERA. They are hungry and tired. Let me go to them.*

*ONE OF THE SOLDIERS. Let the wench be, if she pays us*

*SERGEANT. Well, have your way. If the Colonel sees you, you may have to come with us, my pretty one (368).*

#### Data 4

*VERA. We were rehearsing a new tragedy.*

*GENERAL. Your answer are too honest to be true. Come, let me see who you are. Take off those players' masks. By St Nicholas, my beauty, if your face match your figure, you must be a choice morsel! Come, I say, pretty one; I would sooner see your face than those of all the others (378).*

#### Data 5

*CZAR. The Governor of Archangel shoot on his own country yard by a woman! I'm not safe here. I'm not safe anywhere, with that she-devil of the revolution, Vera Saburoff, here in Moscow. Prince Paul, is that woman still here.*

*PRINCE PAUL. They tell me she was at the Grand Duke's ball last night. I can hardly believe that; but she certainly had intended to leave for Novgorod today, sire. The police were watching every train for her; but for some reason or other, she did not go. Some traitor must have warned her. But I shall catch her yet. A chase after a beautiful woman is always exciting (385).*

#### Data 6

*ALEXIS. I shall be there; but I shall return alone. Remember, not a word about my strolling players.*

*GENERAL. Or your pretty gypsy, eh, prince" your pretty gypsy! I' faith, I should like to see her before I go; she has such fine eyes through her mask. Well, good-night, your highness; good-night (379).*

#### Data 7

*CZAR. You must hunt her down with bloodhounds, and when she is taken I shall hew her limb from limb. I shall stretch her on the rack till her pale white body is twisted and curled like paper in the fire.*

*PRINCE PAUL. Oh, we shall have another hunt immediately for her, sire! Prince Alexis will assist us, I am sure (386).*

From data 1 above, Vera's sex is female since Michael uses nominative pronoun "she" in the conversation to refer to Vera. Besides, Peter also uses accusative and genitive pronouns "her" to refer to Vera. The use of pronoun "she" and "her" proves that Vera is a female. Vera is a young lady seen from the data 2. Peter says "the girl" and Michael responds that "Vera is..." It can be seen that "the girl" that is meant by Peter is Vera since Michael directly says something about Vera. Peter uses "the girl" as the substitution to refer to Vera. In data 3, the utterance uttered by the Sergeant implied the physiological dimensions of Vera. From that aspect, the

reader can imagine how the character looks like. From the Sergeant utterance's, it can be concluded that Vera is a beautiful woman. The way the sergeant addresses Vera as the pretty one implies that Vera is a beautiful woman.

From data 4 and data 5 above, it is known that Vera Sabouroff is a beautiful woman. It can be seen from the General's and Prince Paul's opinion about Vera. Both of them said that she is a beautiful woman. In his dialogue with Vera in act one, The General says that she is beautiful and pretty. In his dialogue with the Czar in act two, Prince Paul also says that she is a beautiful woman. From both opinions it can be concluded that Vera Sabouroff is a beautiful woman.

From data 6, it is known that Vera is a beautiful woman with a pair of beautiful eyes. It is known from the General's utterance when he sees Vera. Even though Vera is wearing a mask, the General can see her beautiful eyes. In addition, Vera has white pale skin, the common characteristic of Russian people. This is described through Czar's utterance in data 7.

## 2. The Sociological Dimension of Vera Sabouroff

Sociological aspects can be effectively analyzed through the social life of the character, for instance the house, the job, and the education.

#### Data 1

*PETER. No, no, no, boy; no man could live if he took his neighbor's pack on his shoulders. (Enter Vera in peasant's dress) Well, my girl, you've been long enough away – where is the letter?*

*VERA. There is none today, father.*

*PETER. I knew it.*

*VERA. But there will be one, tomorrow, father (366).*

#### Data 2

*COLONEL. Bring me there. Sergeant post your picket outside, and see that these scoundrels do not communicate with anyone. No letter writing, you dogs, or you'll be flogged for it. Now for the vension. (To Peter bowing before him)*

*Get out of the way, you fool! Who is that girl? (sees Vera)*  
 PETER. *My daughter, your highness (367)*

### Data 3

VERA. *Let me see your face.*  
 DMITRI. *You will see nothing but suffering in it. They have tortured me.*  
 VERA. *Oh, god! Dmitri! My brother! (368).*

In the conversations provided in data 1 above, Vera uses the substitution of “father” to refer to Peter. In the data 2, when the colonel asks, “Who is that girl” to Peter, Peter answers that the girl is his daughter. The girl is Vera, because the colonel is looking at Vera when he asks the question. Both data show that Vera is Peter’s daughter. In data 3, the conversation between Vera and Dmitri shows that Vera is Dmitri’s sister. It is clearly seen when Vera exclaims “My brother!” to Dmitri.

### Data 4

PETER. *Has Vera not come back yet, Michael?*  
 MICHAEL. *No, father Peter, not yet: ‘tis a good three miles to the post office and she has to milk the cows besides, and that dun one is rarely plague creature for a wench to handle (365).*

From the conversation between Peter and Michael above, we can see something about Vera; that she usually does some works related to farming such as milking a cow. From this conversation, we can also conclude that Vera lives in an inn. This conversation is taken from the prologue of the drama.

## 3. The Psychological Dimension of Vera Sabouroff

Psychological dimension deals with the characteristics of the character, i.e. behavior, emotions, and thoughts.

### Data 1

VERA. *Some evil has on him; he must be dead! Oh! Michael, I am so wretched about Dmitri.*  
 MICHAEL. *Will you never love anyone but him, Vera?*  
 VERA. *I don’t know; there is so much else to do in the world but love (p. 366).*

This conversation is taken from the prologue of the drama. It is between Vera and Michael. Vera’s first utterance shows her love to her brother Dmitri. She cares Dmitri so much that it makes her feel anxious when her brother did not send any letter. The conversation shows that Vera, psychologically, is a loving person. However, Vera does not put love in the first place. In her opinion, love is not the only important thing. There are many things that are more important than love. It shows that Vera is a woman with a vision and this makes her different from other women in the story.

### Data 2

VERA. *Oh, God! Dmitri! My brother!*  
 DMITRI. *Hush! Vera; be calm. You must not let my father know; it would kill him. I thought I could free Russia. I heard men talk of liberty one night in a café. I had never heard the word before. It seemed to be a new god they spoke of. I joined them. It was there all the money went. Five months ago they seized us. They found me printing the paper. I am going to the mines for life. I could not write. I thought it would be better to let you think I was dead; for they are bringing me to a living tomb.*  
 VERA. *You must escape, Dmitri. I will take your place.*  
 DMITRI. *Impossible! You can only revenge us.*  
 VERA. *I shall revenge you (368).*

### Data 3

VERA (who has remained motionless, pick up paper now from under her foot and reads). *‘Number 99, Rue Tchernavaya, Moscow. To strangle whatever nature is in me; neither to love nor to be loved; neither to pity nor to be pitied; neither to marry nor to be given in marriage, till the end is come.’ My brother, I shall keep the oath. (Kisses the paper) You shall be revenged (369).*

In data 2, Vera gets surprised to know that the man she is talking to is Dmitri. However, she keeps calm when Dmitri asks her so. Vera is able to control herself even though she gets very surprised by seeing her brother. When she begs Dmitri to replace

him, Dmitri refuses. Then, Dmitri tells her something. Vera listens to Dmitri carefully and when Dmitri asks her to revenge on him, Vera agrees to do so. Her behaviour is planned since she has already listened to what Dmitri told her. In data 3, Vera says that she will revenge her brother. It is seen that she is planning something after reading the note given by Dmitri.

#### Data 4

*VERA. Who are our masters?*

*COLONEL. Young woman, these men are going to the mines for life for asking the same foolish question.*

*VERA. Then they have been unjustly condemned (367).*

#### Data 5

*VERA. 'Number 99, Rue Tchernaya, Moscow. To strangle whatever nature is in me; neither to love nor to be loved; neither to pity nor to be pitied; neither to marry nor to be given in marriage, till the end is come.' My brother, I shall keep the oath. You shall be revenged! (369).*

#### Data 6

*VERA. Ay, martial law. The last right to which the people clung has been taken from them. Without trial, without appeal, without accuser even, our brothers will be taken from their houses, shot in the streets like dogs, sent away to die in the now, to starve in the dungeon, to rot in the mine. Do you know what martial law means? It means the strangling of a whole nation. The streets will be filled with soldiers night and day; there will be sentinels at every door. No man dare walk abroad now but the spy or the traitor. Cooped up in the dens we hide in meeting by stealth, speaking with bated breath; what good can we do now for Russia? (372).*

#### Data 7

*ALEXIS. It is true. Michael has told what he saw. I did pass that night in the Czar's palace. Michael has spoken the truth.*

*VERA. Stand back, I say; stand back! Alexis, I do not care. I trust you; you would not betray us; you would not sell the people for money. You are honest, true! Oh, say you are no spy! (p. 377)*

The conversations above are taken from the prologue and act one of the drama. The data 4 above shows the psychological dimension of Vera. Psychological dimension gives life to ambitions, frustrations, temperaments, attitudes, and complex of the character. Psychology studies such patterns such as behavior, emotions, and thoughts. The conversation above shows Vera's thought about tyranny. Vera opposed tyranny in her country, Russia. Though she is a woman, she is not afraid of expressing her thoughts. It shows that Vera is a brave woman, belief in liberty.

The data 5 is taken from the prologue of the drama. The utterance of Vera after reading the paper implies the psychological dimension of Vera. From Vera's utterance, it can be considered that Vera has the character of faithful woman. It can be seen from Vera's statement after reading the paper from his brother, Dimitri. Vera feels upset and wanted to revenge for her brother. This becomes the root of Vera's ambition to oppose the tyranny and defeats the tyrant for liberty.

The data 6 is taken from the act one of the drama. The utterance of Vera implies the psychological dimension of Vera. From Vera's utterance, it can be seen that she never give up to fight against the tyranny. It can be seen from Vera's statement to try everything that she can do to protect the people. She wants people around her to act something good for Russia to stop the pressure from the tyranny. Therefore, she encourages the people to react against the gloomy situation in Russia before it becomes worse and more innocent people die. From data 7, it is known that Vera is a person who trusts her friends. She is not easy to unbelieve to her friends. She always believes that her friends will not betray her. She believes that every person always has a good side.

#### Data 9

*VERA. Oh, they are breaking in below! See! The bloody man behind you! (Czar turns round for an instant) Ah! (Vera*

snatches dagger and flings it out of window)  
CONSPIRATOR (below): *Long live the people!*  
CZAR. *What have you done!*  
VERA. *I have saved Russia.* (dies) (406)

From data 9 above, it can be seen that Vera is a patriot who loves her country and the people. She is even willing to do anything for her country and its people. From the conversation above, Vera is willing to die for Russia. She will do anything for Russia.

## Conclusion

Physiologically, Vera is described as a young beautiful lady with beautiful eyes. Sociologically, Vera is concluded to come from an average family in Russia, in a poor society and lived under tyranny. She lives in an inn with her father before seeing her brother taken away to prison to seek liberty as Nihilist. Psychologically, Vera is seen as a loving person though she does not put love as priority. She loves her country and her brother. She wants to revenge the King for being a tyrant. She is a brave woman, and it is proven from how she becomes a Nihilist to revenge her brother and end up the tyranny in her country.

## References

- DiYanni, Robert. *Literature : Reading Fiction, Poetry, Drama, and the Essay, Third Edition*. New York : McGraw-Hill, Inc., 1994. Print.
- DiYanni, Robert. *Literature: Reading Poetry, Prose, and Drama, compact edition*. Singapore: McGraw-Hill, 2001. Print.
- Hamzah, A. Ajib. *Pengantar Bermain Drama*. Bandung: CV Rosda, 1985. Print.
- Kennedy, X. J. *Literature : an Introduction to Fiction, Poetry, and Drama, Fifth Edition*. New York: Longman, 1991. Print.
- Kennedy, X. J. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. New York: Pearson Longman, 2007. Print.
- Kenney, William. *How to Analyze Fiction*. New York: Monarch Press, 1966. Print.
- Roucek, J. S., and R.L. Warren. *Sociology: An Introduction*. New Jersey: Little, Brown and Co., 1963. Print.
- Wellek, Rene and Austin Warren. *Theory of Literature*. Binding: Paperback, 1977. Print.



# Assimilation, Reduction and Elision Reflected in the Selected Song Lyrics of *Avenged Sevenfold*

**Dwi Nita Febriyanti**

*dwinitafebriyanti@yahoo.com*

English Language Studies, Sanata Dharma University

## Abstract

*This paper discusses the phenomena of phonological rules, especially assimilation, reduction and elision processes. In this paper, the writer conducted phonological study which attempts to find the phenomena of those processes in song lyrics. In taking the data, the writer transcribed the lyrics of the songs, along with checking them to the internet source, then observed the lyrics to find the phenomena of assimilation, reduction, and elision. After that, she classified the observed phenomena in the lyrics based on the phonological processes. From the data analysis, the results showed that there were three processes found both in the first and second songs: assimilation, reduction and elision. The difference is that in the first song, it has four kinds of assimilation, while from the second song only has three kinds of assimilation.*

**Keywords:** *assimilation, reduction, elision*

---

## Introduction

As English spoken by the native speakers, it sometimes undergoes simplification to ease the native speakers in expressing their feelings. That is why, it is common for them to speak English in high speed along with their emotions. As the result, they make a 'shortcut' to get ease of their pronunciation. The native speakers often do some 'improvement' in their speech to reach maximum transfer of messages with minimum efforts of articulation.

Sometimes they pronounce a sound to become similar to either preceding or following sound to keep the speed of their speech; or linguists call it as *assimilation* process. They also reduce even delete a vowel or a consonant in the unstressed position as an attempt to fasten their pronunciation in their daily speech, and it is known as *reduction* and *deletion* (also elision) process. All these phenomena mostly happen in the informal speeches such as in an intimate talk of best-friends,

brothers and sisters' discussion or even in songs, for which songs are considered as the media for the composer to share his feelings.

Assimilation usually happens in the double consonants. This is a phenomenon which shows the influence of one sound to another to become more similar. While for the reduction process, it can happen to the vowel which is in the unstressed position. Reduction is the substitution of a vowel to the unstressed position with a weak central vowel (called schwa /ə/). Van Bergem (1995) describes the schwa as a vowel without target so that it is completely assimilated with its phonemic context.

Meanwhile, elision (also deletion) is the complete disappearance of one or more sounds in a word or phrase as an attempt to make a word or phrase easier to pronounce. One of the most common elisions in English is the omission of /t/ and /d/ when those sounds are at the boundary of words. Apostrophe is sometimes used as the indicator of elision. In this paper, the writer

tries to recognize the phenomena of (anticipatory) assimilation, vowel reduction and consonant elision reflected in *Avenged Sevenfold's* song lyrics. Therefore, in this study, the writer tries to find the phenomena of assimilation, reduction, and elision in the selected songs of *Avenged Sevenfold* Band.

### (Anticipatory) Assimilation

This is a process which speakers make a 'transition' in anticipating the following pronunciation. The 'transition' here happens because of the influence of preceding sound. That is why, this kind of 'transition' is called anticipatory assimilation. It is supported by Giegerich (1992) who defines that (anticipatory) assimilation is a common phenomenon for which a segment either fully or partially anticipates the place of articulation over the following segment (213). He also points out the characteristics of anticipatory assimilation as follows.

1. /n/ → /ŋ/ whenever /n/ comes before dental (/t/, /ð/ and /θ/), therefore it is called as *dentalization*.
2. /k/ → /k/ happens when /k/ precedes front vowels (/i:/, /e/ and /a/) and it is known as *fronting*.
3. /m/ → /m̥/ whenever /m/ comes before labiodental (/f/, /v/); it is known as *labiodental nasal*.
4. /a/ → /ä/ happens when /a/ precedes the nasal sounds (/m/, /n/ and /ŋ/) and the process is called *nasalization*.
5. /k/ → /k/ whenever /k/ comes before rounded segment such as in words 'queer', 'question', 'quack', 'quick' and 'cool'. This process is known as *labialization* or *rounding*.

Besides the requirements above, Giegerich (1992) also mentions three other conditions when assimilation can happen in an individual speech: (1) the individual speaker's habits in which a speaker has his/her own style and characteristics in speech, (2) the type of speech as well the rapid and informal speech appears greater assimilation than the slow and formal speech does, and (3) tempo for which it indicates the speed of speech. The faster a

speaker talks, less articulatory efforts he/she does (214-215).

### Reduction

Reduction is a process in which speakers reduce the 'presence' of a phoneme, especially a phoneme in the unstressed position, while vowel reduction is a feature of stress timing referring to the way vowels are reduced when unstressed. In reducing a vowel, speakers can either weaken or substitute the pronunciation with another sound. It is line with Griffen (1998) who defines a vowel reduction as "a phenomenon in which the vowel in an accented syllable is shifted toward the mid-central position when the accent is removed from the syllable (17)." In reducing a phoneme, the speakers take less articulatory effort to get ease of pronunciation in speech, for instance: the central vowel in word 'and' /ænd/ becomes /ən/ [/æ → ə/] because it is in the unstressed syllable. It is line with Giegerich (1992) who argues that most of English vowels are suspended in the unstressed syllables (285).

Van Bergem (1995) also defines a schwa as a 'straight' articulatory path between two consonants. Since a path always depends upon the surrounding environment, a schwa cannot exist as a separate phoneme, but only as a phonemic which a syllable embed. Furthermore, he also proposes several core factors of vowel reduction such as stress, frequency of word's occurrence and speaking style. Giegerich (1992) mentions some examples of vowel reduction or schwa /ə/ such as in these words: *canoe* /kə'nu/, *balloon* /bə'lun/, *federal* /'fedərəl/, *catalyst* /'katəlist/ and *botany* /'bɒtəni/ (287).

### Elision

Elision process happens when speakers leave or delete a phoneme out of pronunciation as an attempt to fasten and get rid of difficulties in speech. According to Giegerich (1992), elision often happens before sonorant consonants which give the consonants an opportunity to be syllabic so that they will occupy the peak of the syllable. The process is called vowel elision, for

examples are *button* /batən/ or /batn/ and *little* /lɪtəl/ or /lɪtl/ (287).

The most common elision in English words is the omission of sounds /t/ and /d/ at the word boundary: they are positioned at end of a word before go to the next word. Elision is also known as the complete dropping of a sound in a given context. If it has consonants as the target, then people know it as *consonant elision*. For instance is the elision of sound /t/ in the word *postman* /poustmən/ → /pousmən/ because of the speed of speaker. In the case of /t/, the preceding consonant must be voiceless; in the case of /d/, the preceding consonant must be voiced. In both cases, elision happens with any following consonant, except /h/ and sometimes /j/, e.g. *Christmas* /'krɪsməs/, *listen* /lɪsən/, *sandwich*: /sænwtɪʃ/, *kindness*: /kæməs/, *left foot* /lefʊ:t/, but it doesn't happen in *left hand* /left hænd/, *left you*: /leftjʊ/, *old man*: /ould mæn/.

## Research Methodology

This study will focus on assimilation, reduction and elision in *Avenged Sevenfold's* song lyrics. This study belongs to qualitative research because it uses words as the source of data. More, it does not contain any statistical process. It is line with Moelong (1989) who states, "Qualitative research is a type of research, which does not include any calculation and numbering (2)." Therefore, hopefully this study can give further information toward those phenomena and can help the readers to understand them easily.

The source of data is the song lyrics of *Gunslinger* and *Second Heartbeat*. To make the data sure, the writer checked the lyrics to the internet sources. Those sources of data above are relevant to the data which the writer needed. She also used those sources to check the validity of the data. The steps to analyze the data were: listening to the songs, understanding the general content of the songs, transcribing the lyrics of the songs, and checking the lyrics with the internet source.

To find out the phonological processes in the lyrics, the writer applied some steps. The writer observed the lyrics of the songs carefully in order to find the phenomena of phonological processes of them. She observed the words that carried the phenomena. After observing the words that contain the phonological processes, she recognized the kind of processes that the words have. After that, the writer classified them to ease the reader in comprehending the results and providing the examples of each process.

## Discussion (Anticipatory) Assimilation

Assimilation mostly appeared in *Avenged Sevenfold's* song lyrics. It is not only because of the amount of (anticipatory) assimilation types, but also because the singer's style in speech. Here are the cases of anticipatory assimilation reflected in *Avenged Sevenfold's* song lyrics.

No	Song Title	Occurrences
1.	Gunslinger	15 times of Assimilation; 6 times of Reduction; 6 times of Elision; 4 times of double processes.
2.	Second Heartbeat	14 times of Assimilation; 6 times of Reduction; 7 times of Elision; 2 times of double processes.

## Nasalization

This type of assimilation happens when a vowel comes before nasal sounds /m/ /n/ or /ŋ/. The writer determined the **nasalization** process by making the letters in **bold** feature. Here are the examples of nasalization taken from the *Gunslinger* and *Second Heartbeat* lyrics:

- (1) **been**; alone; **been**; gone; long; many; things; when; strong; bring
- (2) changing; **in**; stand; alone; **been**; gone; wishing; wasting; growing

Those examples above belong to the nasalization process since the vowels are going to meet nasal sounds as the following sound. The vowels in those words are

pronounced like a nasal sound which the airstream comes out through the nose.

### Dentalization

It is the process when the sound /n/ meets a dental sound such as /t/, /ð/ or /θ/. From the lyrics, the writer found three cases which belong to this process. The writer identified the dentalization process in the bold letter. Here are some cases of dentalization inside the lyrics:

- (3) **been** through; **been** true; **in** the night
- (4) when **they**; **been** there; **in** the

Those examples (3) and (4) actually complete the types of dentalization in which the first example shows the rule when /n/ meets /θ/ in the word *through*, the second example represents the dentalization process when /n/ meets /t/ in the word *true* and the last example denotes when /n/ is followed by /ð/ in the word *the*. It also happens in the words *they*, *there* and *the* for which the sound /n/ meets /ð/. The dentalization process requires a speaker to position the tip of the tongue between the upper front teeth when he/she pronounces the sound /n/. It happens because of the dental sounds' influence.

### Rounding

This kind of nasalization is rare to find in the lyrics. The writer only found one case of rounding process in which the sound /k/ is followed by rounded segment. Here is the example of rounding process taken from the lyrics:

- (5) **question**

The word *question* above shows the process of rounding in which the sound /k/ meets a diphthong /ʊɛ/ in which it belongs to the rounded segment. Because the diphthong influences the pronunciation of /k/, the sound /k/ undergoes the rounding process. That is why, the pronunciation of /k/ in the word *question* is started with the rounded shape of oral cavity.

### Fronting

From the lyrics, the writer also only found one case which belongs to the fronting process. The writer wrote the letter which undergoes the fronting process in bold. Here is the example of fronting process taken from *Gunslinger* and *Second Heartbeat* lyrics:

- (6) **keep**

In the example above, the sound /k/ undergoes the fronting process for which because the influence of front vowel /i/. In pronouncing the sound /k/ in the example above, the speaker needs to narrow his/her oral cavity along with the blade of the tongue raised to the hard palate.

### Reduction

This process denotes when a phoneme is reduced in its pronunciation. The writer found several cases of this process. Here are the examples of reduction found in *Gunslinger* and *Second Heartbeat* lyrics:

- (7) **too**; **to**; **towards**; **matter**; **letters**; **have**
- (8) **but**; **can**; **as**; **of**; **confide**; **to**

The examples above shows the reduction process in which the vowels turn into mid-central vowel or it is called as schwa (/ə/). All the vowels above undergo the reduction process because of the speed of the speaker in speech. In that song, the singer pronounced those words in high-speed. For instance is in the word *too* /tu:/ in which the vowel is reduced and becomes /tə/. It also happens in the second word where *to* /tʊ/ turns into /tə/ as the result of vowel reduction. In the third word *toward* /tu'wɔ:rd/ turns into /tə'wɔ:rd/, then *matter* /'mætəɪ/ becomes /'mætɪ/, *letters* /'letəɪ/ becomes /'letɪ/ while for the word *have* /hæv/, it turns into /həv/.

The example (8) also show the process of reduction where all the vowels in the unstressed position turn into schwa such as in the word *but* /bʌt/ the pronunciation will be /bət/, the word *can* /kæn/ turns into /kən/. The vowel /o/ in *of* /ɑ:v/ turns into

/əv/ and so does in the word *confide* /kən'faɪd/ where the first vowel is in the unstressed position. In the last word *to* /tu/ the vowel is also reduced because of the effect of speaker's speed in speech.

## Elision

This process involves the omission of a phoneme in its pronunciation. The writer found several cases which belong to Elision. Most of them are both the short form of a word (apostrophe is the indicator) and the elision of sound /t/ and /d/. Here are the found examples in *Gunslinger* and *Second Heartbeat* lyrics:

- (9) 'Cause; heart's; won't; you're
- (10) it through; It don't; helped me; just to
- (11) Left the; forget you; get to; left me; looked to

In case (9), the elision process happens since those words constitute the short form and the apostrophe as the indicator of elision. The word 'cause is the short form of *because*. While the apostrophe ('s) in the second and fourth word encode the short form of *to be* is. In the third word, the word *won't* constitutes the short form of *will not*. While the apostrophe ('re) in the example (10) means to be are

In cases (10) and (11), the elision process happens because the omission of sounds /t/ and /d/ in the pronunciation. The pronunciation of the words *it through* /ɪt θru:/ will be /ɪθru:/, while in the word *I don't*, the /t/ sound will be altered by /d/ sound and the pronunciation will be /ɪdɔː/. The words *helped me* are pronounced as /hɛlpmɪ/ while the words *died my* are pronounced as /daɪmaɪ/ then the words *lend me* will be pronounced as /lɛnmɪ/.

Furthermore, the words *left the*, the pronunciation will be /lɛfðə/ and for the words *forget you* it will be pronounced as /fəɪ'gɛtʃuː/. It also happens the words *get to* will be pronounced as /gɛtʃuː/ and *left me* is pronounced as /lɛfmɪ/. For the last example, it constitutes the omission of /d/ sound for which the words *looked to* will be

pronounced as /luːktu/. Elision is the way a speaker maintains the speed of speech in order to make their pronunciation easier.

## Double Processes

Besides all the characteristics which are mentioned above, the writer also found several words from the lyrics which contain double processes as its phonological process. Here are several examples of words which denote either the double processes or the combination of the processes:

- (12) you've;
- (13) coming;
- (14) grown to;
- (15) don't matter;
- (16) and;
- (17) won't be.

In case (13), it has double process: they are elision and reduction, where its pronunciation /juːev/ undergoes both elision as well as it is a short form of *have* and the pronunciation /ev/ shows the reduction process of /hæv/. The word (13) undergoes the elision and assimilation processes. Elision since it turns from *coming* /kʌmɪŋ/ into /kʌmɪn/, while the sound /i/ undergoes the assimilation process, especially nasalization because the vowel /i/ is followed by a nasal sound /n/. In the word (14), its double assimilations as its process: nasalization and dentalization. The sound /ou/ is pronounced as nasal sound for which it is followed by a nasal /n/, while the dentalization happens because the sound /n/ is followed by a dental sound /t/. That is why the speakers need to put their tip of the tongue between the teeth when pronouncing the sound /n/.

In the word (15), three processes happen there. The first is elision in which the apostrophe denotes the short form of *not*, while the second process is reduction in which its pronunciation is changed from /dɔː/ into /dəː/ and also /mætəɪ/ into /matɪ/. The last process is assimilation for which the pronunciation of /dəː mætɪ/ turns into /dəːmætɪ/. The sound /n/ turns into /m/ as the anticipation of meeting the bilabial sound /m/. Meanwhile, the

nasalization process happens because the sound /i/ in the word *making* is influenced by the nasal sound /ŋ/ as the following sound.

In the word (16), reduction and elision processes occur. The reduction of the vowel happens for which it is reduced from /æ/ into /ə/ and the elision happens to the sound /d/, so the pronunciation will be changed from /ænd/ to /ən/. In the word (17), it involves two processes in its pronunciation: elision and assimilation. The elision is marked by the apostrophe which represents the short form of *will not* and the assimilation happens in which the sound /n/ is pronounced as /m/ for anticipating the bilabial stop as its following sound. As a result, the pronunciation is changed from /wɔ:ʔ bɪ/ into /wɔ:mbɪ/.

## Conclusion

From the findings and discussions above, the writer formulated some important points as the conclusion. From the first song, the writer recognized four kinds of assimilation process namely nasalization, dentalization, rounding and fronting. While for the reduction process, she found six cases and twelve cases for elision process. She also found six cases which have more than one phonological process. In the second song, the writer found three kinds of assimilation namely nasalization, dentalization and fronting. For the reduction process, she recognized six cases and seven cases which belong to the elision process. Moreover, she found four cases which involve more than one phonological process in their pronunciations.

## References

Akmajian, A. *et al. Linguistics: An Introduction to Language and Communication*. London: The MIT Press, 2001. Print.

Bybee, Joan. *Phonology and language use*. Cambridge: Cambridge University Press, 2001. Print.

Collins, B. & Mees, I.M. *Practical Phonetics and Phonology*. New York: Routledge, 2003. Print.

Flemming, E., and S. Johnson. "Rosa's roses: reduced vowels in American English." *Journal of the International Phonetic Association*, Vol. 37, 2007.

Giegerich, H.J. *English Phonology: An Introduction*. Cambridge: Cambridge University Press, 1992. Print.

Griffen, Toby D. "Pitch, stress, and vowel reduction." *General Linguistics*. 1998: 17–32. Print.

Ladefoged, P. *A Course in Phonetics: Third Edition*. Los Angeles: University of California, 1993. Print.

Moleong, Lexy J. *Metode Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya, 1990. Print.

O'Grady, W. *et al. Contemporary Linguistics: An Introduction*. New York: St. Martin's, 2005. Print.

Odden, D. *Introducing Phonology*. Cambridge: Cambridge University Press, 2005. Print.

Radford, A. *et al. Linguistics: An Introduction*. Cambridge: Cambridge University Press, 2009. Print.

Van Bergem, D.R. *Acoustic and Lexical Vowel Reduction*. Dissertation. Amsterdam: University of Amsterdam, 1995. Print.

# The Inauthenticity of the Main Characters as an Impact of Totalitarian System Seen in George Orwell's *1984*

Adi Renaldi and Dewi Widyastuti

*ewi@usd.ac.id*

Department of English Letters, Sanata Dharma University

## Abstract

*1984 is a dystopian novel by George Orwell that clearly describes the life under totalitarian government. Totalitarianism is not merely a political system but also movement that goes beyond private, public, and political sphere. Totalitarian government dreams of uniformity in all aspects of life and they pursue for global domination. In order to reach for global domination and their ideal version of state, totalitarian government does not allow freedom in all aspects of life. The pursuit of global domination requires some strategies to make the society in uniformity. The strategies applied are propaganda, terror, and indoctrination. These strategies make the main characters lose the freedom and become alienated from the self and the society. Alienation and the lost of freedom also lead to inauthenticity, since they are related to each other. Inauthenticity can be caused by repression from external agents in which a person cannot do anything spontaneously since he is being dictated by other people and he cannot express what they feel freely.*

**Keywords:** *totalitarianism, inauthenticity, alienation*

---

Unlike communism, totalitarianism has its own distinguished characteristics that set it apart from other ideologies. Although totalitarianism is closely related to military dictatorship, those two are different. Military dictatorship is not always totalitarian; on the other hand, totalitarian is always using the military power to rule the country strictly. The distinction between totalitarianism and military dictatorship can be elucidated by exploring further the distinction between authoritarian and totalitarian forms of government (Ebenstein, 1994: 79).

Totalitarianism is the complete control of all aspects of human social life. Under a totalitarian regime there is no part of human endeavor that does not fall within the purview of the state, which is typically run by individual. The Stalinist Russia and Nazi Germany are two examples of totalitarianism.

Orwell depicts how the fascist totalitarian system, which is run by a single

party or elite, rules the country with an iron fist complete with its high technology, concentration camps, classless society, war, and several other strategies such as terror, propaganda, and indoctrination to make the society in uniformity, live under fear, and obey the ruler.

Those strategies have several impacts, and this study aims to analyze those impacts on the main characters that lack of freedom, experience alienation, and live in inauthenticity.

*1984* is a story about small-time party members named Winston Smith and Julia who live under the thumb of totalitarian government called the Party. The Party leaves no freedom in all aspects of life and both Winston Smith and Julia decide to rebel against the Party. There is no creativity and freedom, because the government has made and provided the cultures that are full of

propagandas and doctrines. The Party is afraid that cultures will weaken the totalitarian supremacy and give people the power to attack the government. Totalitarian government would not tolerate individual creativity that threatens the conformity and obedience required from citizens.

Totalitarian system destroys the political and private life. Thus, the main characters in the story suffer from lack of freedom, alienation, and inauthenticity.

## Totalitarianism

Totalitarian government, like all tyrannies, certainly cannot exist without destroying the public realm of life, that is, without destroying, by isolating men, their political capacities. According to Hannah Arendt, there are four characteristics of totalitarianism: the leader, terror, propaganda, and indoctrination. Totalitarian leader, in the center of the movement, acts as the motor that swings it into motion. Totalitarian leaders are seen as "idols" which are merely organizational devices, familiar from the ritual of secret societies, which are also used to frighten their members into secretiveness by means of frightful, awe-inspiring symbols. Propaganda is used to win the masses, which contains in it practical lies, predictions, and ideological doctrines.

In Russia, Stalin decided to rewrite the history of the Russian Revolution, the propaganda of his new version consisted in destroying, together with the older books and documents, their authors and readers (Arendt, 1951: 341-342).

Meanwhile, terror as the execution of a law of movement whose ultimate goal is not the welfare of men or the interest of one man but the fabrication of mankind, eliminates individuals for the sake of the species, sacrifices the "parts" for the sake of the "whole" (Arendt, 1951: 465). Totalitarian terror achieves its most terrible triumph when it succeeds in cutting the moral person off from the individualist escape and in making the decisions of conscience absolutely questionable and equivocal (Arendt, 1951: 152).

Any neutrality, indeed any spontaneously given friendship, is from the standpoint of totalitarian domination just as dangerous as open hostility, precisely because spontaneity as such, with its incalculability, is the greatest of all obstacles to total domination over man. Total power can be achieved and safeguarded only in a world of conditioned reflexes, of marionettes without the slightest trace of spontaneity. Precisely because man's resources are so great, he can be fully dominated only when he becomes a specimen of the animal-species man. Therefore character is a threat and even the most unjust legal rules are an obstacle; but individuality, anything indeed that distinguishes one man from another, is intolerable. As long as all men have not been made equally superfluous - and this has been accomplished only in concentration camps - the ideal of totalitarian domination has not been achieved (Arendt, 1951: 456-457).

## 1. Freedom

Positive freedom is when one can relate himself spontaneously to the world in love and work, in the genuine expression of his emotional, sensuous, and intellectual capacities; he can thus become one again with man, nature, and himself, without giving up the independence and integrity of his individual self (1960: 120).

Erich Fromm (1960: 222-223) argues that the realization of the self is accomplished not only by an act of thinking but also by the realization of man's total personality, by the active expression of his emotional and intellectual potentialities. These potentialities are present in everybody, but they only become real only to the extent to which they are expressed. Positive freedom consists in spontaneous activity of the total, integrated personality. Spontaneous activity is not compulsive activity, to which the individual is driven by his isolation and powerlessness; it is not the activity of the automaton, which is the uncritical adoption of patterns suggested from the outside. Spontaneous activity is free activity of the self. This activity does not merely mean "doing something", but the quality of creative activity that can operate in one's emotional, intellectual, and sensuous experiences and in one's will as well.



Further, Erich Fromm (1960: 226-228) argues that the inability to act spontaneously, to express what one genuinely feels and thinks, and the resulting necessity to present a pseudo self to others and oneself, are the root of the feeling of inferiority and weakness. Positive freedom as the realization of the self implies the full affirmation of the uniqueness of the individual. Men are born equal but they are also born different. The uniqueness of the self in no way contradicts the principle of equality, that they all have the same inalienable claim on freedom and happiness.

## 2. Alienation

Alienation from species-being means that a person is alienated from the society that he or she lives within. The roles open to the individual allowing him to relate his social community and are among the most central to his welfare and personal development, and they define his contact with social life. Aside from his work and his basic living and consumption unit – be it nuclear family or more extended commune – social community is the most important potential contribution to his well-being. When his community is ugly, vast, and impersonal and through its fragmented and impotent role structure it fails to provide adequate personal outlets, the individual becomes estranged from his community (Romano and Leiman, 1975: 376-377).

The estrangement between the self and the other means that each person is equally estranged from his or her true human essence when he is not what he really could be – when he cannot love, play, run, work, spiritualize, relate, create, empathize, or aid as much as our potential allows (Romano and Leiman, 1975: 377).

Erich Fromm writes that labor is alienated because the work has ceased to be a part of the worker's nature and consequently, he does not fulfill himself in his work but denies himself, has a feeling of misery rather than well being, does not develop freely his mental and physical energies but is physically exhausted and mentally debased. The worker therefore feels himself at home only during his leisure time, whereas at work he feels

homeless (1963: 8). John K. Roth in *International Encyclopedia of Ethics*, stated that work can be self-denying activity rather than becoming the satisfaction of a need for human self-fulfillment, it only a means as survival (1995: 26).

## 3. Inauthenticity

Heidegger throughout his magnum opus *Being and Time (Sein und Zeit)* deals with the concept of authenticity that means “to forego normal choice and to adopt those offered by the world or other people. Such are the conditions under which I am abandoned in my world – to be one or the other” (Kaelin, 1988: 58-59).

F. Budi Hardiman states that *Dasein* (being) is authentic only when he opens himself to his *being* by sensing his everydayness deeply. *Dasein* will be inauthentic if he drowns in his everydayness and falls into *das Man* (society/anonymous) (2008: 80). If *Dasein* falls into *das Man* without being himself, *Dasein* will be alienated, since *das Man* can make everything in uniformity. We read as the people read, we think as the majority people think, and so on. Thus, the uniqueness of *Dasein* can be vanished and he becomes inauthentic (2008: 130).

Taylor Carman, citing Heidegger, stated that authentic is what formally unique and particular to each individual human being. Authentic, then, is what is most my own. Authenticity has to do with the unique first-person structure of existence. Heidegger maintains that fear is inauthentic, not because anything wrong with it, but because it is an intentional state direct at things outside oneself; *fear* is fear of something. Authenticity understood as resisting conformism and coming into one's own, in turn comprises distinct element that is “resoluteness”. To be resolute is to remain sensitive to the unique demands of the concrete “situation”. Resolute agents, that is, maintain a subtle feel for the situations they confront and so are able to deal with them intelligently, skillfully, with finesse (2006: 233-234).

Warren Frederick Morris stated that self-existence will be marked by autonomy and authenticity, not by a psycho-sociological pathology of domination by alien Others. In addition, self-existence will be marked by a conscience related to freedom, not one censoring the natural desires and aspirations of each self. Human needs will be more easily satisfied without fear of consequences, without the coercion of any repressive authority (2002: 269).

When self-identification is uncoerced and meets the test of self-existence, it is authentic and autonomous. Autonomous and authenticity cannot be separated, just as freedom and rationality cannot be separated. If the self behaves only as *they* prescribe and not from its own choice and conviction, its character loses both autonomy and authenticity. It may not itself be free, but live merely a shadow life dictated by the Other(s) (2002: 101).

James Collin points out that human subjectivity is a spontaneous, autarchic center of freedom, since it underlies all its essential projects and need be under bondage to none of them. Every act of this self is free; every act proposes an intentional project and hence sets a value for itself. The gaining of authentic freedom is the sole prize of life because a man is no more than the sum of his free acts (1952: 80-81).

## Discussion on 1984

George Orwell has successfully built a horrible condition of a fictive country called Oceania where fear and terror are parts of daily life caused by totalitarian regime. The government in Oceania is one-party totalitarian dictatorship, meaning that there is only one political party run by a group of elites. This totalitarian party, called the Party, does not allow any political oppositions and sets up the iron curtain, meaning that other countries cannot interfere with the political rules and policies of the totalitarian country.

The Party rules the Oceania with excessive force and iron fist, demanding total obedience from the society to the leader Big Brother, and does not allow any freedom in individual and public spheres. Totalitarian

government is characterized by the existence of powerful leaders or supreme power. Between the supreme power and the ruled there are no reliable intervening levels, each of which would receive its due share of authority and obedience. The will of the leader can be embodied everywhere and at all times, and he himself is not tied to any hierarchy (Arendt, 1951: 405). It means that the totalitarian leader stands above all. He is all-powerful and is not attached to any hierarchy. Below the Big Brother there is only the Party and the classless society called the proles.

## 1. The Structure of the Society of Oceania

What characterizes totalitarianism is the structure of society. There is only one leader that rules with iron fist. This leader is most powerful and below him is single party government and the classless society or proletarian.

The social and government structure of Oceania is pyramidal, with Big Brother at the apex of the pyramid. Big Brother is the leader of Oceania. He is never seen physically, but his power can be felt in the life of Oceania. Big Brother is the leader of the Party as well as the country. Below the Big Brother, there is the Inner Party, which consists of echelons and elites. The members of Inner Party are limited to six millions or only fewer than two per cent of the society. Below the Inner Party, comes the Outer Party, where Winston Smith and Julia belong to. Outer Party members are working class with excessive work hours. And at the bottom of the pyramidal structure, comes the Proles. The proles are considered as inferior and subhuman with total numbers almost eighty-five per cent of the population.

### a. Big Brother

Big Brother is the figure of totalitarian leader in 1984. In the novel, his presence is not marked by physical appearance but only through doctrines and propaganda. People can see the banners of Big Brother everywhere with the captions run "BIG BROTHER IS WATCHING YOU". All Party

members are supposed to worship and obey Big Brother because he is the center of life.

*Big Brother is infallible and all-powerful. Every success, every achievement, every victory, every scientific discovery, all knowledge, all wisdom, all happiness, all virtue, are held to issue directly from his leadership and inspiration. Nobody has ever seen Big Brother. He is a face on the hoardings, a voice on the telescreen (158).*

Big Brother is an imagery figure made by the Inner Party to symbolize an undefeated leader who is always right for the people to obey and worship. Big Brother is the figure in which the people are forced to love and fear.

*Big Brother is the guise in which the Party chooses to exhibit itself to the world. His function is to act as a focusing point for love, fear, and reverence, emotions which are more easily felt toward an individual than toward an organization (158).*

Hannah Arendt states that totalitarian leader is seen as an "idol". The "idol" is mere organizational devices, familiar from the ritual of secret societies, which also used to frighten their members into secretiveness by means of frightful, awe-inspiring symbols (1951: 377).

## **b. Inner Party**

Another characteristic that sets totalitarianism from other ideologies is the form of government that is one-party government. Unlike oligarchic government, this one-party government uses total terror and annihilates the opposition who has different political opinion. They also use terror and propaganda to seize the absolute power. This kind of government is based on lie and fear, as Winston says,

*And presently some master brain in the Inner Party would select this version or that, would re-edit it and set in motion the complex process of cross-referencing that would be acquired, and then the chosen lie would pass into the permanent record and become truth (37).*

The Inner Party is the embodiment of the government in Oceania. This is where the

administration, business, military activities, and other governmental business come from. We can say that Inner Party is the brain of the State. The Inner Party is thirst for power. Not just power over humanity, but the power to dominate the life, whether it is political or private life. The quest for power is often brutal and sadistic. Indoctrination, terror, and torture are just a few strategies to seize power.

*The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness; only power, pure power (200).*

## **c. Outer Party**

The Outer Party is the embodiment of the working class where the members are working in the governmental departments and ministries. In the novel there is a clear clue: *"Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of State, may be justly likened to the hands"* (Orwell, 1950: 158).

Outer Party members do not have freedom. Even they cannot express their thoughts freely. Winston Smith and Julia belong to this group and they spend astonishing work hours in the ministries. This is important to the Party, that by giving them excessive work hours the Outer Party members could not think about themselves and their feelings. This is an effective strategy to make them as robots instead of human being in order to gain unalterable loyalty. All their efforts are dedicated to the Party only.

*Winston was gelatinous with fatigue...All the blood and lymph had been drained out of him by an enormous debauch of work. He had worked more than ninety hours in five days. So had everyone in the Ministry (136).*

Outer Party members are the subject of indoctrination, propaganda and terror, where in their daily life they are being spied with telescreens night and day. This is something that the Party must do in order to ensure that the Outer Party members have the deep loyalty that the Party needs in order to reign.

Hannah Arendt wrote that totalitarian movements are mass organizations of atomized, isolated individuals. If we compared with all other parties and movements, their most conspicuous external characteristic is their demand for total, unrestricted, unconditional, and unalterable loyalty of the individual member (1951:323).

Outer Party members are not allowed to do something private since the telescreens scrutinize every movement and action. We can say that their life is supposed to be dedicated to the Big Brother and the Party only. There is no privacy even in their own flats. Every expression, feelings, and actions are being scrutinized. Winston Smith thinks that “privacy was a very valuable thing”, because everyone wants a place where they could be alone occasionally (1950: 105).

*In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating, or sleeping he would be taking part in some kind of communal recreations; to do anything that suggested for a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: ownlife, meaning individualism and eccentricity (64).*

This is because totalitarian government can only operate through the isolated individuals. It is only through isolated and lonely individual that the Party could dominate and exercise power over the people. Hannah Arendt writes that totalitarian domination as a form of government which operates in this isolation and destroys private life as well. It bases itself on loneliness, on the experience of not belonging to the world at all, which is among the most radical and desperate experiences of man. What makes loneliness so unbearable is the loss of one's own self which can be realized in solitude (1951: 477).

#### d. The Proles

At the bottom of the pyramidal structure of Oceania come the Proles. The proles is a group of people which are outside the Party

circle and its number is the largest population of Oceania that is almost eighty-five per cent. The government keeps the proles in ignorant and considers them as inferior and subhuman. The Party keeps the proles politically uneducated and only seeks for their labor power. The proles do not know about the Party political plans or direction. The proles are also the subject for propaganda and lies. As long as the proles knows that the country is alright, they will not rebel against the Party, besides, they do not have enough political education and power to overthrow the Party.

*The Party taught that the proles were natural inferiors who must be kept in subjection, like animals, by the application of a few simple rules. So long as they continued to work and breed, their other activities were without importance. They were born, they grew up in gutters, they went to work at twelve, they passed through a brief blossoming period of beauty and sexual desire, they married at twenty, they were middle-age at thirty, they died, for the most part, at sixty (56).*

Unlike Party members, the proles are not the subject of indoctrination of Party's ideologies. The Party sees no importance to indoctrinate them and keep them free but still under a little control. By keeping them politically uneducated (and feed them with propaganda and lies), the proles cannot overthrow the Party because as in the novel stated, “Being without general ideas, they could only focus it on petty specific grievances” (1950: 57). So it means that the proles cannot do a revolution because they are lack of political knowledge and are being continuously feed by lies. They think that the country is stable and wealth.

## 2. The Totalitarian Domination

Besides having a charismatic and powerful leader, totalitarian government will not be successful if they do not have some strategies to control and dominate the society. Totalitarian government move upon fear and hatred. Those two things are the basic of the strategies to seize power and to dominate, as well as to build total obedience and iron curtain.

Hannah Arendt in her book *The Origins of Totalitarianism* formulated three devices or strategies of totalitarian government to control and dominate the people. The three strategies that are most important are propaganda, terror, and indoctrination. In the novel, George Orwell clearly described those strategies to depict the real horror under totalitarian government.

### a. Propaganda

Propaganda is one of the important devices to convince the society. It is by propaganda that totalitarian government can deceive and convince the people that what they are doing is right and they are heading toward great victory. In 1984, the Party uses propaganda to spread the lies as well as to convince both the proles and Outer Party members.

*Every citizen, or at least every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police and in the sound of official propaganda, with all other channels of communication closed. The possibility of enforcing not only complete obedience to the will of the State, but complete uniformity of opinion on all subjects, now existed for the first time (156).*

As Hannah Arendt writes, Propaganda is used to win the masses, which contains in it practical lies, predictions, and ideological doctrines. In Russia, Stalin decided to rewrite the history of the Russian Revolution, the propaganda of his new version consisted in destroying, together with the older books and documents, their authors and readers (1951: 341-342). It is the same that happens in the novel.

*Sometimes, indeed, you could put your finger on a definite lie. It was not true, for example, as was claimed in the Party history books, that the Party had invented airplane. He remembered airplanes since his earliest childhood. But you could prove nothing. There was never any evidence (30).*

And the Party also rewrites the history books and destroys them.

*The hunting-down and destruction of books had been done with the same thoroughness in the prole quarters as everywhere else. It was very unlikely that there existed anywhere in Oceania a copy of book printed earlier than 1960 (75-76).*

The purpose of this kind of propaganda is about to convince the people that the totalitarian government is the greatest and victorious and to prove that the previous government (or any other governments) is failed or not suitable to reach the global domination. The Party and other totalitarian government always make official predictions in front of the masses, and when the predictions do not come true and different with the reality, it is their job to rewrite the real records to suit with the predictions.

*And presently some master brain in the Inner Party would select this version or that, would re-edit it and set in motion the complex process of cross-referencing that would be acquired, and then the chosen lie would pass into the permanent record and become truth (37).*

### b. Terror

Another strategy that is important to the totalitarian government is terror. Terror is the technique to control by fear and it acts as the counterpart of propaganda that always being used in daily life both in private realm and political realm. If propaganda is used to win over the people, terror on the contrary, is used to frighten and control the people. Hannah Arendt writes that "*totalitarian terror achieved its most terrible triumph when it succeeded in cutting the moral person off from the individualist escape*" (1951: 152). This is what terror is aimed, that is to seize the total domination.

In 1984, the terror by the Party varied but mostly it is done by the Thought Police. The aim of terror is to destroy the relationship between men and abolish the freedom in all aspect of life by spreading fears. Totalitarian government denies the concept of individual man and only seeks to

form one mankind, and then terror is needed to keep the movement in motion. Soon after Winston Smith wrote "Down With Big Brother" in his diary, he fears of getting arrested by the Thought Police.

*In the vast majority of cases there was no trial, no report of the arrest. People simply disappeared, always during the night. Your name was removed from the registers, every record of everything you had ever done was wiped out, your one-time existence was denied and then forgotten. You were abolished, annihilated: vaporized was the usual word (18).*

This kind of terror is used to make the people obey the ideology of the Party as well as to spread the fear. There is no trial and reports, and people who committed crimes suddenly disappeared and never be heard anymore (in the novel is called vaporized) without any single record to show that one once existed. Terror is also used to make the people to become isolated individuals who are important for the Party. By making the individual to be isolated and weak, the individual will submit their life and will give his loyalty to the Party.

Another type of terror is the use of torture chamber called Room 101 that is located in the Ministry of Love. Since fear is the basis of terror, Room 101 is the most terrifying for the people in Oceania because the Party uses everything to make the thoughtcriminals confess. No one ever see how Room 101 looks like because no survivor ever gets out from there. The moral, consciousness, and reason of the person are destroyed in the Room 101. The Party claimed that thoughtcriminals are insane and not following the Party's doctrine and ideologies totally, so the Party uses Room 101 in order to make them sane and to make them love Big Brother unconditionally. It is through tortures and suffers that all the process of making them sane (they called it reintegration) can be done.

*"How does one man assert his power over another, Winston?"*  
*Winston thought. "By making him suffer," he said.*

*"Exactly. By making him suffer. Obedience is not enough. Unless he is suffering, how can you be sure that he is obeying your will and not his own? Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing (203)."*

This is the same condition that found in the concentration camp during the Nazi era as Hannah Arendt writes that the camps are meant not only to exterminate people and degrade human beings, but also serve the ghastly experiment of eliminating, under scientifically controlled conditions, spontaneity itself as an expression of human behavior and of transforming the human personality into a mere thing (1951: 438), as the Party believes that *"it will be a world of terror as much as a world of triumph"* (Orwell, 1950: 204).

The aim of terror is to cut the freedom and spontaneity of man, since the Party sees that freedom and spontaneous act of man could weaken the Party. Terror as the execution of a law of movement whose ultimate goal is not the welfare of men or the interest of one man but the fabrication of mankind, eliminates individuals for the sake of the species, sacrifices the "parts" for the sake of the "whole" (Arendt, 1951: 465). The Party is trying to make a world of fanatics and warriors, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually working, fighting, triumphing, and persecuting. Three hundred million people all with the same face (Orwell, 1950: 58).

As we can conclude, the Party denies the concept of individual. In this case human spontaneity and freedom is very dangerous and hostile to the Party and it is intolerable crime. Terror then is used to cut up the relationship of individual and the moral of one self. Terror is absolutely alienating and isolating the individual, making a person loses his self and orientation to the world.

### c. Total Indoctrination

Totalitarian government is well-known for its concentration camp like Auschwitz in

Germany and Gulag in Russia. Concentration camp is where the endless nightmare happens, because torture, murder, and indoctrination are parts of daily life. Indoctrination can be done in concentration camp, and in the novel, Room 101. Room 101 is just a tool to build a world of fear and treachery and torment, where there will be no emotions except fear, rage, triumph, and self-abasement (Orwell, 1950: 203).

Totalitarian domination attempts to achieve this goal both through ideological indoctrination of the elite formations and through absolute terror in the camps. The camps are meant not only to exterminate people and degrade human beings, but also serve the ghastly experiment of eliminating, under scientifically controlled conditions, spontaneity itself as an expression of human behavior and of transforming the human personality into a mere thing. Under normal circumstances this can never be accomplished, because spontaneity can never be entirely eliminated insofar as it is connected not only with human freedom but with life itself, in the sense of simply keeping alive. It is only in the concentration camps that such an experiment is at all possible (1951: 438).

Winston Smith, after being arrested by the Party, is being tortured in the Room 101. He was beaten and kept in a cell without food for weeks. It is because Winston Smith committed the most essential crimes: He wrote a diary to speak his mind, betrayed Big Brother and the Party by joining the Brotherhood (although it was a trap), and committed love affair with Julia. The tortures varied from day to day but the aim is only one: to degrade human being to the lowest level and to accept the doctrines without resistance.

In the Room 101, Winston Smith gets the reintegration stages according to O'Brien. In Room 101, Winston Smith is forced to totally accept the Party doctrines and ideology. The indoctrination can be found in the conversation between O'Brien and Winston Smith in the Room 101.

*"Do you know where you are, Winston?" he said.*

*"I don't know. I can guess. In the Ministry of Love."*

*"And why do you imagine that we bring people to this place?"*

*"To make them confess."*

*"No, that is not the reason. Try again."*

*"To punish them."*

*"No!" exclaimed O'Brien.*

*"No! Not merely to extract your confession, nor to punish you. Shall I tell you why we have brought you here? To cure you! To make you sane! We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act; the thought is all we care about (192)."*

O'Brien says that there are three stages in Winston Smith's reintegration: learning, understanding, and acceptance (1950: 198). The aim of indoctrination of the Party is not how to make a person forced to accept the doctrine, but how to make him accept the doctrine in his own free will.

*We are not content with negative obedience, nor even with the most abject submission. When finally you surrender to us, it must be of your own free will...So long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him (194).*

In the Room 101, freedom never exists. Winston Smith once wrote in his diary that "freedom is the freedom to say that two plus two makes four" (1950: 190). The Party simply denies this concept of freedom.

*"How many fingers am I holding up, Winston?"*

*"Four."*

*"And if the Party says that it is not four but five – then how many?"*

*"Four."*

*The word ended in a gasp of pain. The needle of the dial had shot up to fifty-five. The sweat had sprung out all over Winston's body.*

*"You are a slow learner, Winston," said O'Brien gently.*

*"How can I help it?" he blubbered. "How can I help seeing what is in front of my eyes? Two and two are four."*

*"Sometimes, Winston. Sometimes they are five. Sometimes they are three. You must try harder. It is not easy to become sane."* (191).

This kind of indoctrination is to fabricate something that does not exist, namely, a kind of human species resembling other animal species whose only "freedom" would consist in "preserving the species" (Arendt, 1951: 438). Party members ought not to feel and think, they only need to obey and loyal to the Party and Big Brother. This model can only be made in concentration camp (Room 101 in the novel) where physically and psychologically a person is degraded.

### 3. The Inauthenticity as the Impact of Totalitarian System

Since the Party does not allow any form of freedom and self-expression in daily life, it results in the inauthenticity of the self. Freedom is marked by spontaneous activity, in which the self can relate what he does with the world surround him. Totalitarianism sees that any spontaneous activity is dangerous to the movement, so they try to annihilate the freedom in any spheres, both private and political by using total terror and indoctrination. Thus, before the writer discusses the inauthenticity of the main characters as the impact of totalitarianism, the writer will discuss the lack of freedom and alienation suffered by the main characters.

#### a. The Lack of Freedom Experienced by the Main Characters

Hannah Arendt makes a good point about why freedom is very dangerous for the Party dominion; it is because spontaneity as such, with its incalculability, is the greatest of all obstacles to total domination over man. Total power can be achieved and safeguarded only in a world of conditioned reflexes, of marionettes without the slightest trace of spontaneity. Precisely because man's resources are so great, he can be fully dominated only when he becomes a specimen of the animal-species man. Therefore character is a threat and even the most unjust legal rules are an obstacle; but individuality,

anything indeed that distinguishes one man from another, is intolerable. As long as all men have not been made equally superfluous - and this has been accomplished only in concentration camps - the ideal of totalitarian domination has not been achieved (1951: 456-457).

From the notions above, the totalitarian government, and in this case, the Party is trying to make a world of fanatics and warriors, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually working, fighting, triumphing, and persecuting. Three hundred million people all with the same face (Orwell, 1950: 58). The idea in the novel is the same as Hannah Arendt's theory that totalitarian government is trying to change the plurality of mankind and uniqueness of each individual "as if all of humanity were just one individual (1951: 438)."

Winston Smith's lack of freedom can be found in the conversation between him and an old man in the bar. Winston Smith wants to dig up some information about the past, and he thinks that the old man has a lot of knowledge and experience about the past, although it results nothing since the old man cannot remember anything about the political life.

*Winston had the feeling that they were talking at cross purposes.*

*"What I really wanted to know was this," he said. "Do you feel that you have more freedom now than you had in those days?" "Are you treated more like human being? In the old days, the rich people, the people at the top—"*

*"The 'Ouse of Lords," put in the old man reminiscently.*

*"The House of Lords, if you like. What I am asking is, were these people able to treat you as an inferior, simply because they were rich and you were poor?" (71)*

From the conversation above we can conclude that Winston Smith feels there is no freedom in the life of Oceania. He wants to compare the life in the past and in the present. Another lack of freedom is that Winston Smith and Julia cannot be together freely. The Party forbids any relationship



based on feelings such as love and care. The marriage is aimed only to beget children.

*They did not discuss the possibility of getting married. It was too remote to be worth thinking about. No imaginable committee would ever sanction such a marriage even if Katharine, Winston's wife, could somehow have been got rid of. It was hopeless even as a daydream (101).*

While Winston Smith, always dreams that they were a married couple,

*He wished that they were a married couple of ten years' standing. He wished that he were walking through the streets with her just as they were doing now, but openly and without fear, talking of trivialities and buying odds and ends for the household (106-107).*

According to the Party policies, no marriage between Party members would ever get permission,

*Permission was always refused if the couple concerned gave the impression of being physically attracted to one another. The only recognized purpose of marriage was to beget children for the service of the Party (52).*

Since the Party forbids any relationship like marriage between Party members and sexual affair, it makes Winston Smith wants to rebel against the Party. Although this rebellion is not aimed to destroy the Party directly, it is only through sexual activities that both Winston Smith and Julia can build their own world far from Big Brother and the Party dictatorship.

Erich Fromm in his book *The Fear of Freedom* states that positive freedom is when one can relate himself spontaneously to the world in love and work, in the genuine expression of his emotional, sensuous, and intellectual capacities; he can thus become one again with man, nature, and himself, without giving up the independence and integrity of his individual self (1960: 120). Again Erich Fromm argues that the inability to act spontaneously, to express what one genuinely feels and thinks, and the resulting

necessity to present a pseudo self to others and oneself, are the root of the feeling of inferiority and weakness.

Positive freedom as the realization of the self implies the full affirmation of the uniqueness of the individual. Men are born equal but they are also born different. The uniqueness of the self in no way contradicts the principle of equality, that they all have the same inalienable claim on freedom and happiness (Fromm, 1960: 226-228). The Party denies the uniqueness of each individual. This uniqueness comes from each individual who is free to act positively. Thus, Winston Smith experienced the lack of freedom since he could not express his genuine feeling of loving and caring to his partner. That is why Winston Smith feels powerless and lonely.

The Party forbids any spontaneous activity that comes from the heart and mind as a form of self-expression. In the novel, for example, Winston Smith cannot fully express his thoughts by writing a diary. Winston Smith thinks that freedom is when we say that two plus two makes four, but if the Party says that two plus two makes five, Winston Smith has to follow what has been dictated to him (as happens to him in Room 101). This also happens to Julia that, in order to survive, Julia has to camouflage by doing activities that actually she despises. She is obliged to join the Two Minutes Hate and pretends that she really loves Big Brother and hates Emmanuel Goldstein although she really wants to laugh hard. She joins the Junior Anti-Sex League though she really enjoys having sex. They are all camouflages to dodge the punishments.

Here according to Erich Fromm, positive freedom consists in spontaneous activity of the total, integrated personality. Spontaneous activity is not compulsive activity, to which the individual is driven by his isolation and powerlessness; it is not the activity of the automaton, which is the uncritical adoption of patterns suggested from the outside. Spontaneous activity is free activity of the self. This activity does not merely mean "doing something", but the quality of creative activity that can operate in one's emotional,

intellectual, and sensuous experiences and in one's will as well (1960: 222-223).

### **b. Alienation Experienced by the Main Characters**

In 1984, the totalitarian government with its terror and fear cause the feeling of alienation suffered by the main characters. Hannah Arendt in *The Origins of Totalitarianism* stated that totalitarian domination as a form of government is new in that it is not content with this isolation and destroys private life as well. It bases itself on loneliness, on the experience of not belonging to the world at all, which is among the most radical and desperate experiences of man. What makes loneliness so unbearable is the loss of one's own self which can be realized in solitude (1951: 474).

Winston Smith experiences the alienation from the act of production. He spends excessive work hours but at the same time he also enjoys his job. He is good at doing his work and he can lose himself doing difficult task.

*Winston's greatest pleasure in life was in his work. Most of it was a tedious routine, but included in it there were also jobs so difficult and intricate that you could lose yourself in them as in the depths of a mathematical problem (36).*

He likes the challenges, but this work is alienating since it is not self-affirming activity, it becomes self-denying activity. In order to survive, Winston Smith only obeys what the Party says and he cannot disagree with the order from the Party. In the novel, Winston Smith knows that his job is dealing with manipulating reality, meaning that he alters the real events and change them to suit with the Party needs. Here, although he knows that his job is wrong and he feels guilty, he cannot protest, then according to John K. Roth in *International Encyclopedia of Ethics*, work becomes self-denying activity rather than becoming the satisfaction of a need for human self-fulfillment, it only a means as survival (1995: 26). In order to survive, Winston Smith is forced to follow the order though he actually does not want to do the job.

The job is only an escape because Winston Smith feels alienated in the world he lives in. Although he can enjoy his job, it is true that Winston Smith is actually alienated, for he hardly knows his colleagues; he cannot share everything he has or feels. The estrangement between the self and the other means that each person is equally estranged from his or her true human essence when he is not what he really could be – when he cannot love, play, run, work, spiritualize, relate, create, empathize, or aid as much as our potential allows (Romano and Leiman, 1975: 377).

*Winston hardly knew Tillotson, and he had no idea what work he was employed on. People in the Records Department did not readily talk about their jobs...there were quite a dozen people whom Winston did not even know by name, though he daily saw them hurrying to and fro in the corridors (34).*

Erich Fromm in his book *Marx's Concept of Man* writes that labor is alienated because the work has ceased to be a part of the worker's nature and consequently, he does not fulfill himself in his work but denies himself, has a feeling of misery rather than well being, does not develop freely his mental and physical energies but is physically exhausted and mentally debased. The worker therefore feels himself at home only during his leisure time, whereas at work he feels homeless (1963: 8). In his job, Winston Smith does not develop his mental and physical energies; on the contrary, he is exhausted,

*Winston was gelatinous with fatigue...All the blood and lymph had been drained out of him by an enormous debauch of work. He had worked more than ninety hours in five days. So had everyone in the Ministry (136).*

He cannot find the meaning of his work and he cannot express his emotions because all that he ought to do is just obeying the Party's will. Winston Smith's job also alienates him because he rarely has leisure time to comfort himself and yet he "felt as though he were wandering in the forests of the sea bottom, lost in a monstrous world

where he himself was the monster. He was alone" (Orwell, 1950: 23). Thus, due to the alienation and the loneliness in his daily life, Winston Smith feels anxious. He feels powerless and helpless and he needs something to abandon the anxiety. That is why he becomes fatalistic because he could not find a way to overcome his loneliness and anxiety.

Since totalitarian government cannot exist without destroying the public realm of life (Arendt, 1951: 474), the private life is destroyed and the community is failed to provide conducive atmosphere for the people to express their feelings and expression including political opinion. In *Views on Capitalism*, yet when his community is ugly, vast, and impersonal and through its fragmented and impotent role structure it fails to provide adequate personal outlets, the individual becomes estranged from his community (Romano and Leiman, 1975: 376-377).

Like Winston Smith, Julia also suffers from alienation because of her job at the Fiction Department.

*Julia, in any case, seldom had an evening completely free. She spent an astonishing amount of time attending lectures and demonstrations, distributing literature for the Junior Anti-Sex League, preparing banners for Hate Week, making collections for the savings campaign, and suchlike activities (99).*

Julia does her job not because she likes it, but only for camouflage. By doing many kind of activities, she can act as if she is loyal to the Party. Actually she hates her job and cannot enjoy the jobs.

### c. Inauthenticity as the Impact of Totalitarian System

The concept of inauthenticity (*uneigentlichkeit*) was firstly brought by Martin Heidegger in his magnum opus *Sein und Zeit (Being and Time)*. Inauthenticity is also dealing with freedom and alienation. Authenticity has to do with the unique first-person structure of existence (Carman, 2006:

233). Alienation destroys the self-existence, since human being barely knows himself since he only follows the society (*das Man*).

*Winston was gelatinous with fatigue...All the blood and lymph had been drained out of him by an enormous debauch of work. He had worked more than ninety hours in five days. So had everyone in the Ministry (136).*

Since Winston Smith and Julia suffer from alienation caused by exhaustive jobs, they only follow what has been dictated to them. They work as people work, they eat in canteen as people eat in canteen, they think as they ought to think, and they cheer as the people cheer. These activities of *das Man* makes the main characters barely know themselves. According to Heidegger, this is inauthentic, since human being (*Dasein*) has to dive deeper into his real essence as human by being true to himself and not by letting himself being dictated by the society (Hardiman, 2008: 80).

*In the Two Minutes Hate he could not help sharing in the general delirium, but this subhuman chanting of "B-B!...B-B!" always filled him with horror. Of course he chanted with the rest: it was impossible to do otherwise. To dissemble your feelings, to control your face, to do what everyone else was doing was an instinctive reaction (16).*

This condition is caused by the totalitarian system; man loses his uniqueness and does a thing because everyone else does the same. The dangerous thing is; it is merely instinctive.

In our daily life (everydayness according to Heidegger), we cannot avoid to be inauthentic for sometimes it is uncontrollable, because everydayness pulls us into worldly matters that make us forget our *being*, making the human being alienated from his self. Sometimes a person just accepts the social role offered by the society without being true to himself. Thus, inauthenticity is related to our quality of being true and sincere to ourselves and with the world. To be authentic means that we can relate ourselves to the world, meaning that we do

something because we want to do something. On the other words, being spontaneous and autonomous, and we are fully responsible of our acts and the consequences.

In the novel, the inauthenticity of the main characters is the result of the total domination of the Party, for the Party does not allow freedom in all aspect of life. The writer concludes that the lack of freedom and the feeling of alienation are the roots of inauthenticity.

As the main characters experienced the lack of freedom and alienation, the main characters then feel impotence and not capable to do something they really want. Freedom is defined by spontaneous activity of one self. Erich Fromm states that spontaneous activity is the one way in which man can overcome the terror of aloneness without sacrificing the integrity of his self; for in the spontaneous realization of the self man unites himself anew with the world – with man, nature, and himself (1960: 224-225).

To speak in existentialism way, James Collins in his book *The Existentialists: A Critical Study*, pointed out that human subjectivity is a spontaneous, autarchic center of freedom, since it underlies all its essential projects and need be under bondage to none of them. Every act of this self is free; every act proposes an intentional project and hence sets a value for itself. The gaining of authentic freedom is the sole prize of life because a man is no more than the sum of his free acts (1952: 80-81). So freedom plays a great role in human existential authenticity. If a person cannot have positive freedom (freedom to), he or she cannot fully express her/his identity, because spontaneity is all what defines a character.

The main characters cannot be autonomous due to the totalitarian power that restricts the human freedom. Being autonomous is a condition that sets the essence of human existence. Whereas authenticity can only be defined by autonomous and spontaneous acts, totalitarianism on the contrary, considers spontaneity and autonomy as threat that need to be destroyed. Totalitarianism is based on fear. Only by using fear and terror

that totalitarianism can operate well. This is what makes Winston Smith and Julia cannot do anything freely. According to Taylor Carman who cites Heidegger, fear is inauthentic. Because it is an intentional state direct at things outside oneself; *fear* is fear of something that makes a person cannot do what he wants freely (2006: 233).

*In the old days, he thought, a man looked at a girl's body and saw that it was desirable, and that was the end of the story. But you could not have pure love or pure lust nowadays. No emotion was pure, because everything was mixed up with fear and hatred (97).*

We can see that under totalitarianism, a person cannot do and feel what he wants to feel. Winston Smith, actually, wants to love and to be loved unconditionally and freely without fear of getting caught. This fear of getting arrested by the Thought Police makes him feel helpless and powerless, and then he chooses to make a secret meeting which is far from what he wants. He has no choice and he is forced to make secret meetings because he actually does not want it. As we can find in the novel that "he wished that he were walking through the streets with her just as they were doing now, but openly and without fear, talking of trivialities and buying odds and ends for the household" (Orwell, 1950: 106-107).

Authenticity means that the attitude in which one engages in his projects is his own. You do something as your own and not merely adopt what society offered and live the chameleon-like way of life. Julia in this case, is also inauthentic since she always adopts the role of what society offered to her. She likes to camouflage although in the end she really despises the role she has taken.

*She spent an astonishing amount of time in attending lectures and demonstrations, distributing literature for the Junior Anti-Sex League, preparing banners for Hate Week, making collections for the savings campaign, and suchlike activities. It paid, she said; it was camouflage (99).*

The life of Julia is full of pretends and camouflage and therefore she is inauthentic.

She does this because she wants to survive and sacrifice the real essence of herself.

*I always carry one end of a banner in the processions. I always look cheerful and I never shirk at anything. Always yell with the crowd, that's what I say. It's the only way to be safe (93).*

She covers her true essence of self-existence because she is afraid of being caught. She denies her true role as a person who likes to make love and pretend as an anti-sex fanatic. Although Julia rebels by having sex with Winston Smith, Julia does not refuse to conform, she follows the norm and at the same time trying to break the rules. This dualism destroys her true identity as she follows the chameleon-like life. As Taylor Carman states that authenticity is understood as resisting conformism and coming into one's own (2006: 233).

Warren Frederick Morris (2002: 269) stated that self-existence will be marked by autonomy and authenticity, not by a psycho-sociological pathology of domination by alien Others. In addition, self-existence will be marked by a conscience related to freedom, not one censoring the natural desires and aspirations of each self. Human needs will be more easily satisfied without fear of consequences, without the coercion of any repressive authority.

When self-identification is uncoerced and meets the test of self-existence, it is authentic and autonomous. Autonomous and authenticity cannot be separated, just as freedom and rationality cannot be separated. If the self behaves only as *they* prescribe and not from its own choice and conviction, its character loses both autonomy and authenticity. It may not itself be free, but live merely a shadow life dictated by the Other(s) (Morris, 2002: 101).

We know that the iron band of total terror leaves no space for such private life and that the self-coercion of totalitarian logic destroys man's capacity for experience and thought just as certainly as his capacity for action (Arendt, 1951: 474).

*In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating, or sleeping he would be taking part in some kind of communal recreations; to do anything that suggested for a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: *ownlife*, meaning individualism and eccentricity (64).*

In this situation, man loses trust in himself as the partner of his thoughts and that elementary confidence in the world which is necessary to make experiences at all. Self and world, capacity for thought and experience are lost at the same time (Arendt, 1951: 474-477). This loneliness is also experienced by Winston Smith.

*He felt as though he were wandering in the forests of the sea bottom, lost in a monstrous world where he himself was the monster. He was alone. The past was dead, the future was unimaginable. What certainty had he that a single human creature now living was on his side? And what way of knowing that the dominion of the Party would not endure for ever? (23).*

Since loneliness means powerlessness and self-estrangement, Winston Smith loses his orientation to the world. He cannot do something resolutely as a certain way of being in the world. On the contrary, resolute agents, that is, maintain a subtle feel for the situations they confront and so are able to deal with them intelligently, skillfully, with finesse (Carman, 2006: 233-234).

## Conclusion

Since the Party does not allow any form of freedom and self-expression, it results in the inauthenticity of the self. Freedom is marked by spontaneous activity, in which the self can relate what he does with the world surround him. Totalitarianism sees that any spontaneous activity is dangerous to the movement. The Party uses terror and indoctrination to annihilate the freedom. The use of terror and indoctrination are aimed to seize absolute power because for them,

absolute power means to exercise power over others.

We can say that the main characters cannot be autonomous due to the totalitarian power that restricts the human freedom. Being autonomous is a condition that sets the essence of human existence. Whereas authenticity can only be defined by autonomous and spontaneous acts, totalitarianism on the contrary, considers spontaneity and autonomy as threat that need to be destroyed. Since the main characters cannot do anything spontaneously, they can be considered as inauthentic, for being autonomous and spontaneous are the essences of human existence.

## References

- Arendt, Hannah. *The Origins of Totalitarianism*. Cleveland: Meridian Books, 1951. Print.
- Carman, Taylor. The Concept of Authenticity in *A Companion to Phenomenology and Existentialism*. ed. Hubert L. Dreyfus. Massachusetts: Blackwell Publishing, 2006. Print.
- Collins, James. *The Existentialists: A Critical Study*. Chicago: Henry Regnery Company, 1952. Print.
- Ebenstein Alan O, William Ebenstein, and Edwin Fogelman. *Today's Isms: Socialism, Capitalism, Fascism, and Communism*. New Jersey: Prentice-Hall Inc., 1994. Print.
- Fromm, Erich. *Fear of Freedom*. London: Routledge & Kegan Paul Ltd., 1960. Print.
- \_\_\_\_\_. *Marx's Concept of Man*. New York: Frederick Ungar Publisher, 1963. Print.
- Hardiman, F. Budi. *Heidegger dan Mistik Keseharian: Suatu Pengantar Menuju Sein und Zeit*. Jakarta: KPG, 2008. Print.
- Kaelin, Eugene Francis. *Heidegger's Being and Time: A Reading for Readers*. Tallahassee: The Florida State University Press, 1988. Print.
- Morris, Warren Frederick. *Escaping Alienation: A Philosophy of Alienation and Dealienation*. Boston: University Press of America, 2002. Print.
- Orwell, George. 1984. New York: Signet Books, 1950. Print.
- Romano, Richard and Melvin Leiman. *Views on Capitalism, 2<sup>nd</sup> edition*. Columbus: Glencoe Press, 1975. Print.
- Roth, John K. *International Encyclopedia of Ethics*. London: Braun-Brumfield Inc., 1955. Print.

# Vowel Change Found in Geoffrey Chaucer's *The House of Fame*: Great Vowel Shift

Tia Xenia

xenia.tia@gmail.com

English Language Studies, Sanata Dharma University

## Abstract

*It has already been understood that Great Vowel Shift (GVS) takes the major differences between the pronunciation in Middle English and Modern English. GVS is a change in pronunciation of vowel sounds in English language. The evidence of this change can be attained through written texts. It can be found by comparing Geoffrey Chaucer's literary works to William Shakespeare's works to see the differences. However, in this paper I focused only on analyzing the GVS in Geoffrey Chaucer's poem entitled The house of Fame. The purpose of this study is to find out what kind of sound shift appears in The House of Fame and to explain in what phonological environment the vowel shift takes place. The result shows that there are seven kinds of sound shifts found in the poem. Those are [e:]>[i:], [i:]>[aɪ], [ɔ:]>[o:], [ɛ:]>[e:], [a:] > [ɛ:] > [eɪ], [o:] > [u:], and [u:] > [au]. Besides, from this study, it can be concluded that there are three kinds of phonological environments employed in vowel shift.*

**Keywords:** Great Vowel Shift, Geoffrey Chaucer

---

## Introduction

By comparing the system of Modern English (MnE) vowels to that of Middle English (ME), it can be seen that their vowel systems are different. Most of the vowels appearing in ME were diphthongized or shifted higher in their place of articulation in oral cavity. It indicates that there is a vowel change within both ages. That kind of radical development is known as Great Vowel Shift (GVS).

GVS is a change in pronunciation of vowel sounds in English language. The pronunciation of long vowels changed in which those became higher and further in the mouth, while mostly, the pronunciations of short vowels were not changed. This was a radical change that became the major factor in separating Middle English from Modern English, in 15<sup>th</sup> century to 18<sup>th</sup> century.

The evidence for change in pronunciation can be attained through written text since the literature has developed since Old English. It was famous with *Beowulf* in c800, while poetry was still minor. In Middle English, The well-known literature in that era was written by Geoffrey Chaucer in the year 1340 to 1399. In late Middle English, the literature was largely developed since the introduction of printing appeared in 1476. It was introduced by William Caxton. Printing took big influence to the existence of literature. In Early Modern English, the age of Shakespeare, the rise of novel, poetry and prose, as well as journalistic literature highly appeared.

Since the change of vowel sounds, especially Great Vowel Shift, could be found in the written text as the development of literature greatly happened in each age, in this paper I would analyze the Great Vowel Shift in the poem by Geoffrey Chaucer

entitled *The House of Fame*. The aim of this paper is to explain in what phonological environment the vowel shift takes place in the poem of Geoffrey Chaucer, *The house of Fame*, to see the change in Middle English and Present-day pronunciation.

This study is worth-studying since it helps the language users to see the difference between Middle English and Modern English pronunciation. Besides, it also helps them to see how the vowel sounds changed and what kinds of sounds changed in Great Vowel Shift.

## Review of Literature

In this part, the theories which are related to the study will be explained. Those theories will be divided into two sections. The first one is about the Great Vowel Shift, and the other one is about Geoffrey Chaucer.

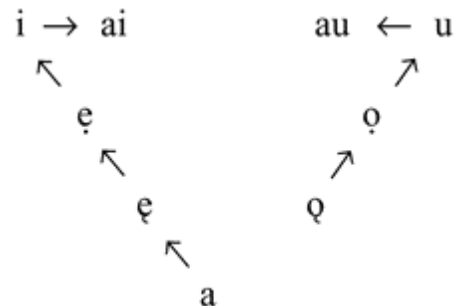
## The Great Vowel Shift

Phonological change in a language has more obvious results than others, even though grammar may also change time by time. Change in phonology can be seen from its sound whether it is shifted or weakened. If we talk about shifting, a phonological shift is a change in which a sound might be diphthongized or raised in tongue height resulting high long vowels. This change is known as Great Vowel Shift (GVS) in which the sounds were modified to the long vowels began in Middle English and continued into the eighteenth century (Archibald, 2000).

Therefore, Great Vowel Shift could differentiate the pronunciations between Middle English and Modern English. The main difference took place in the value of the long vowels. According to Baugh and Cable (1978), Vowels of Middle English had still "continental" values, especially in Chaucer's pronunciation (38). Soon, in the fifteenth century there was a great change in which the long vowels took a greater elevation of the tongue and closing the mouth (Baugh and Cable, 1978: 238). It can be described when the tongue was elevated and the mouth was closed, the high long vowels became diphthongs, while the mid long

vowels were raised and became the high long vowels.

The vowel changes will be clearly seen in chain shifty of long vowels (Miglio and Moren, 1999; Baugh and Cable, 1978: 238).



The diagram indicates the rough indication of the shifting. It indicates that [i] and [u] were broken into the diphthongs [ai] and [au]. Besides, the diagram can tell us about the general movement with slight differences in the speed which the result were accomplished (Baugh and Cable, 1978: 238).

In addition, the vowel sounds which were affected are provided as follows (table from O'Grady *et al* 1997: 304):

Middle English	Great Vowel Shift	Modern English
[ti:d]	[i:] > [ai]	[taid]
[lu:d]	[u:] > [au]	[laud]
[ge:s]	[e:] > [i:]	[gi:s]
[sɛ:]	[ɛ:] > [e:] > [i:]	[si:]
[go:s]	[o:] > [u:]	[gu:s]
[brɔ:kən]	[ɔ:] > [o:]	[brɒkən]
[na:mə]	[a:] > [ɛ:] > [eɪ]	[neɪm]

There are some effects of sound change, especially Great Vowel Shift. The effect of GVS can be seen in English alphabet. In present-day English pronunciation, A, B, C, and D are pronounced /eɪ, bi:, si:, di:/. However, in contemporary French, A, B, C, D are pronounced /a, be, se, de/. Besides, GVS also affected English spelling. The raise of printing press by William Caxton influenced the standardization of English spelling. The spellings in Middle English where the Great Vowel Shift occurred were preserved in Modern English. In short, Great Vowel Shift



The causes of this sound change are still debatable. Some theories argue that the cause of this vowel shift was the mass migration after the Black Death which became possible for some particular groups to modify their speech in order to mutual intelligibility. However, other experts say that the change was caused by the political situation in which after the Black Death people from lower levels (English) moved to higher level in which French spoken by Anglo Norman was no longer prestigious.

However, even though the causes were not obvious, the fact was known that the loanwords from the Romance language of Europe requiring a different kind of pronunciation was the main factor of vowel change. Pyles and Algeo (1993) state that the shift affected words of both native ancestry and borrowings from French and Latin and many pairs of words in each category which for morphological reasons have a short-long alternation in Modern English thus have quite radically differing pronunciations in Middle English. It means that the contemporary and neighboring languages like French, German, and Spanish were not completely affected.

## Geoffrey Chaucer

Geoffrey Chaucer was a well-known poet of Middle Ages who was born in London in the early 1340's. Chaucer could be said as a prosperous son since his father was a prosperous wine merchant. As his father had enough money, Chaucer could obtain education that grounded him in Latin and French and another education that would

promise him to work at diplomatic, court, and public service. In 1374, he was appointed Controller of the Customs in wall, skins and hides at the Port of London. In 1382, at the same time he was appointed Controller of the Petty Customs on wines. He felt okay to have more jobs and more money. However, He had lost them because of the change in administration. After that, it was probably he wrote his literary works when he travelled on diplomatic missions. This brief life of Chaucer is in line with Murphy (2011).

Moreover, Geoffrey Chaucer is known as the Father of English literature due to the greatest English poet in Middle English (retrieved from *Wikipedia.org*). His first major work was *The Book of the Duchess*. The other works were *Anelida and Arcite* and *The House of Fame*. *The Legend of Good Women*, *Parliament of Fowles*, and *Troilus and Criseyde* were also included in his works. The most famous work of Geoffrey Chaucer was *The Canterbury Tales*, which talked about fictional pilgrims.

Now his literary works can be compared to William Shakespeare's works in a sense of pronunciation. It can be noticed that Chaucer's pronunciation of the long vowels was quite different from ours, while Shakespeare's pronunciation was quite similar to the present-day pronunciation in which we can understand his works. In Baugh and Cable (1978: 238), the comparison of the long vowels which were shifted can be seen as follows:

<i>M.E.</i>	<i>Chaucer</i>		<i>Shakespeare</i>
ī	[fi:f]	<i>five</i>	[faɪv] <sup>40</sup>
ē	[me:də]	<i>meed</i>	[mi:d]
ē	[kle:nə]	<i>clean</i>	[kle:n] (now [kli:n])
ā	[na:mə]	<i>name</i>	[ne:m]
ō	[gɔ:tə]	<i>goat</i>	[go:t]
ō	[ro:tə]	<i>root</i>	[ru:t]
ū	[du:n]	<i>down</i>	[daʊn] <sup>40</sup>

## Methodology

This study is considered as phonological study since it is related to sound pattern. This study also includes the sense of history of English language. I limited the study and focused only on analyzing the vowel shift in the poem by Geoffrey Chaucer entitled *The House of Fame* which took place in Middle English. As a result, the vowel shift which became the huge difference between Middle English and Modern English could be seen. Therefore, the goal of this study is to explain in what phonological environment the vowel shift takes place in which it is found in Chaucer's poem, *The House of Fame*.

To obtain the goal, there is a set of procedures taken place in this study. Firstly, the words which the vowels were shifted were collected. There were 77 words collected. Secondly, the data was analyzed by classifying the words based on what sounds changing. After that, the classified data was analyzed by finding the phonological environment in which the shift took place.

## Vowel Shift in Sound [e:] > [i:]

This phonological shift is the most frequent shift appearing in this poem. There are 21 words experiencing the vowel shift from [e:] to [i:]. Those are *dreem, slepe, trete, yere, shelde, disese, wery, here, appere, dere, chere, kepe, speke, demed, semed, speche, heer, dede, leve, steresman*. Those will be clearly seen in table 1 with its change seen in Modern English.

**Table 1. Vowel Shift in [e:] > [i:]**

Middle English	GVS	Modern English
dreem	[e:] > [i:]	dream
slepe		sleep
trete		treat
yere		year
shelde		shield
disese		disease
wery		weary
<b>Middle English</b>		<b>Modern English</b>
here		hear
appere		appear
dere		dear

chere		cheer
kepe		keep
speke		speak
demed		deemed
semed		seemed
speche		speech
swete		sweet
heer		here
dede		deed
leve		leave
steresman		steersman

If we take a look at the chain shift of long vowels to analyze the phonological shift in [e:] > [i:], it is seen that [e:] words were pronounced as [ɛ:]. However, during the 18<sup>th</sup> c Middle English [ɛ:] has been raised into [e:] and [e:] joined increasingly in [i:]. The chain shift of long vowel will be shown as follows:

i:



e:

ɛ:

Moreover, from the data obtained, it can be analyzed that the vowel [e:] becomes the vowel [i:] in the environment [e:] is [-consonantal, +tense, - high, - low]. In other words, [e:] is shifted into high long vowel [i:] because [e:] is a mid-long vowel and the elevation of the tongue makes the mid long vowel raised higher. The phonological environment is shown as follows.

[e:] → [i:] / [ - consonantal, +tense, - high, - low]

In addition, the shift of vowels can be seen through phonological rules. The phonological rules from Middle English's pronunciation to Modern English's pronunciation will be discussed. There are four phonological rules that will be presented in this part.

The first phonological rules in vowel shift [e:] > [i:] are clearly shown when the vowel is followed by rhotic and sound after rhotic is lost. The phonological rules can be seen in the following table.

**Table 2. Phonological rules of [e:]>[i:] followed by rhotic**

	Yere [ye:re]	Wery [we:ri]	Here [he:re]	Appere [ape:re]	Dere [de:re]	Chere [tʃe:re]	Heer [he:r]	Steresman [ste:resman]
<b>Stress stabilization</b>	['ye:re]	['we:te]	['he:re]	[a'pe:re]	['de:re]	['tʃe:re]	['he:r]	['ste:resman]
<b>Initial aspiration</b>	n/a	n/a	n/a	[a'pʰe:re]	['dʰe:re]	n/a	n/a	n/a
<b>Vowel shifting</b>	['yi:re]	['wi:ri]	['hi:re]	[a'pʰi:re]	['dʰi:re]	['tʃi:re]	['hi:r]	['sti:resman]
<b>Deletion</b>	['yi:r]	n/a	['hi:r]	[a'pʰi:r]	['dʰi:r]	['tʃi:r]	n/a	['sti:rsman]
<b>Vowel fronting</b>	n/a	n/a	n/a	n/a	n/a	n/a	n/a	['sti:rsmaen]

The second phonological rule shows that the sound [e:] is shifted when it is followed by stops. As a result, the final vowel

[e] is deleted after the stops consonants. The rules are provided below.

**Table 3. Phonological rules of [e:]>[i:] followed by stops**

	Slepe [sle:pe]	Trete [tre:te]	Kepe [ke:pe]	Speke [spe:ke]	Swete [swe:te]	Demed [de:med]	Semed [se:med]	Dreem [dre:m]
<b>Stress stabilization</b>	['sle:pe]	['tre:te]	['ke:pe]	['spe:ke]	['swe:te]	['de:med]	['se:med]	['dre:m]
<b>Initial aspiration</b>	n/a	['tʰre:te]	['kʰe:pe]	n/a	n/a	[dʰe:med]	n/a	['dʰre:m]
<b>Vowel shifting</b>	['sli:pe]	['tʰri:te]	['kʰi:pe]	['spi:ke]	['swi:te]	[dʰi:med]	['si:med]	['dʰri:m]
<b>Deletion</b>	['sli:p]	['tʰri:t]	['kʰi:p]	['spi:k]	['swi:t]	[dʰi:md]	['si:md]	n/a

The third phonological rule shows that vowel [e:] might be shifted when it is followed by fricatives, and the final vowel [e] pronounced after the fricative or stop

consonants will be deleted. The phonological rules are provided in the following table:

**Table 4. Phonological rules of [e:]>[i:] followed by fricatives**

	Disese [de:sese]	Leve [le:ve]	Shelde [ʃe:lde]
<b>Stress stabilization</b>	['de:sese]	['le:ve]	['ʃe:lde]
<b>Initial aspiration</b>	['dʰe:sese]	n/a	n/a
<b>Vowel shifting</b>	['dʰi:sese]	['li:ve]	['ʃi:lde]
<b>Deletion</b>	['dʰi:sɛs]	['li:v]	['ʃi:ld]

From the data obtained in Chaucer's poem, the last phonological rules in which [e:] is followed by affricate only occur in a word. It is the word *speche*. It denotes that [e:] is raised into [i:] in the environment it is followed by /tʃ/ and there is vowel deletion in [e] pronounced after the affricate consonant.

### Vowel Shift in Sound [i:] > [ai]

There are 14 (fourteen) vowel shifts found in Chaucer's poem *In House of Fame*. Those take place in sound [i:] in which it was diphthongized into [ai] due to the elevation of tongue. Those words which preserve this raising are *tymes*, *lyf*, *dyde*, *myles*, *why*, *pyne*, *wfy*, *hye*, *vyce*, *nyce*, *ye*, *lye*, *myn*. Those words are provided in the following table 5 to see the change found in Modern English.

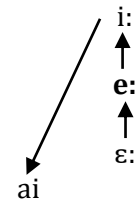
**Table 5. Vowel Shift in [i:] > [ai]**

Middle English	GVS	Modern English
tymes	[i:] > [ai]	time
lyf		life
dyde		died
myles		miles
whyte		white
pyne		pain
wyf		wife
hye		high
vyce		vice
nyce		nice
ye		eye
lye		lie
myn		my

From the comparison of Middle English to Modern English in the table provided earlier, it is clear that [i:] is raised into [ai]. [i:] is diphthongized in the environment [i:] is [- consonantal, + tense, + high, - low]. Therefore, it can be said that vowels which are raised into diphthongs are the high tense vowels. The phonological environment is presented as follows.

[i:] → [ai] / [- consonantal, +tense, +high, - low]

This kind of change in which high tense vowel becomes diphthong can be seen in chain shift of long vowels. It can be shown as follows.



This vowel shift can also be represented in phonological rules to see how the words were pronounced in Middle English and in Modern English. The shift [i:] into [ai] can be presented in three parts of explanations.

The first phonological rules can be seen that [i:] is diphthongized and it is followed by stop consonants. After the diphthong is followed by stop consonants, the vowel placed after the consonants will be deleted, for examples in the words *tymes*, *pyne*, and *dyde*. However, in the word *myn*, what consonant reducing is the consonant /n/. To make it clear, the phonological rules can be seen in table 6.

**Table 6. Phonological Rules of [i:]>[ai] Followed by Stop Consonants**

	Tymes [ti:məs]	Pyne [pi:nə]	Myn [mi:n]	Dyde [di:də]	Whyt [wi:t]
<b>Stress stabilization</b>	['ti:məs]	['pi:nə]	['mi:n]	['di:də]	['wi:t]
<b>Initial aspiration</b>	['tʰi:məs]	['pʰi:nə]	['mʰi:n]	['dʰi:də]	n/a
<b>Vowel shifting</b>	['tʰaiməs]	['pʰainə]	['mʰain]	['dʰaidə]	['wait]
<b>Deletion</b>	['tʰaims]	['pʰain]	['mʰai]	['dʰaid]	n/a

The second phonological rules can be seen when the [i:] is diphthongized and it is followed by fricatives. The words which are represented in this phonological rule are *lyf*,

*wfy*, *vyce*, *nyce*, *myles*. To make it understandable, the phonological rules can be seen in table 7.

**Table 7. Phonological Rules of [i:]>[ai:] Followed by Fricatives and Approximant**

	Lyf [li:f]	Wyf [wi:f]	Vyce [vi:s]	Nyce [ni:s]	Myles [mi:ləs]
<b>Stress stabilization</b>	['li:f]	['wi:f]	['vi:s]	['ni:s]	['mi:ləs]
<b>Initial aspiration</b>	n/a	n/a	n/a	['nʰi:s]	['mʰi:ləs]
<b>Vowel shifting</b>	['laif]	['waif]	['vais]	['nʰais]	['mailəs]
<b>Deletion</b>	n/a	n/a	n/a	n/a	['mails]

The third phonological rules can be understood that the words without any sound proceeding after [i:] into [ai] can be applicable. The words can be presented in table 8.

**Table 8. Phonological Rules of [i:]>[ai:] without any sounds proceeding**

	Hye [hi:]	Ye [i:]	Lye [li:]
<b>Stress stabilization</b>	['hi:]	['i:]	['li:]
<b>Vowel shifting</b>	['hai]	['ai]	['lai]

### Vowel Shift in Sound [ɔ:] > [o:]

The third sound which may be raised is [ɔ:]. This low long vowel is shifted into [o:]. From the data obtained in the poem, *The House of Fame*, there are eight words perceived in this vowel shift. Those are *stoon, gost, swoor, doon, goon, wroot, shoon, noot*. Those words can be presented in table 9 where the contrast words between Middle and Modern English are provided perceived in this vowel shift. Those are *stoon, gost, swoor, doon, goon, wroot, shoon, noot*. Those words can be presented in table 9 where the contrast words between Middle and Modern English are provided.

**Table 9. Vowel Shift of [ɔ:]>[o:]**

Middle English	GVS	Modern English
stoon	[ɔ:] > [o:]	stone
gost		ghost
swoor		swore
doon		done
goon		gone
wroot		wrote
shoon		shone
noot		know

From the table, it can be noticed that [ɔ:] is raised into [o:] in the environment [ɔ:] is [-consonantal, + tense, - high, + low]. The phonological environment can be presented as follows:

[ɔ:] → [o:] / [-consonantal, +tense, - high, + low]

It is in line with the chain shifty that indicates the lower vowels become higher. The chain shifty can be seen as follows:

u:  
↑  
o:  
↑  
ɔ:

In order to make it clear, this phonological change [ɔ:] to [o:] can be understood in the phonological rules which include stress stabilization, initial aspiration, and vowel shifting. These phonological rules can be presented in table 10 in which we can see that [ɔ:] is shifted into [o:] in the environment it can be followed by stop consonants.

**Table 10. Phonological rules of [ɔ:]>[o:] followed by stops**

	Stoon [stɔ:n]	Doon [dɔ:n]	Goon [gɔ:n]	Shoon [ʃɔ:n]	Noot [nɔ:t]	Wroot [wrɔ:t]
<b>Stress stabilization</b>	['stɔ:n]	['dɔ:n]	['gɔ:n]	['ʃɔ:n]	['nɔ:t]	['wrɔ:t]
<b>Initial aspiration</b>	n/a	['dʰɔ:n]	n/a	n/a	['nʰɔ:t]	n/a
<b>Vowel shifting</b>	['sto:n]	['dʰo:n]	['go:n]	['fo:n]	['nʰo:t]	['wro:t]

**Vowel Shift in Sound [ɛ:] > [e:]**

The fourth vowel shift appearing in the poem is the sound [ɛ:] which is raised into [e:]. As for [ɛ:] which is raised to [e:], in the pronunciation, it raises further as high as [i:]. However, there are also some words whose vowels are raised to [eɪ]. From the data, the vowel [ɛ:] which is raised to [e:] and later to [eɪ] can be obtained in four words. Those are *heed*, *reed*, *deeth*, *greet*. Which words whose vowels change either [e:] or [eɪ] can be seen in table 11.

**Table 11. Vowel Shift of [ɛ:]>[e:]**

Middle English	GVS	Modern English
Heed	[ɛ:]>[e:]	Head
Reed		Red
Deeth		Death
Greet		Great [eɪ]

From the table it is seen that the word *greet* which is shifted to [e:] and later to [eɪ] because of the position of rhotic /r/ placed before the vowel.

**Table 12. Phonological rules of [ɛ:]>[e:]**

	Heed [hɛ:d]	Reed [rɛ:d]	Deeth [dɛ:θ]	Greet [grɛ:t]
<b>Stress stabilization</b>	['hɛ:d]	['rɛ:d]	['dɛ:θ]	['grɛ:t]
<b>Initial aspiration</b>	n/a	n/a	['dʰɛ:θ]	n/a
<b>Vowel shifting</b>	['he:d]	['re:d]	['dʰe:θ]	['gre:t]

↓  
Later become [eɪ]

**Vowel Shift in Sound [a:] > [ɛ:] > [eɪ]**

The fifth vowel shift found in Chaucer's poem is [a:]. This sound is raised to [ɛ:] then to [eɪ]. It proves that the mid / lower long vowels can be raised into the higher long vowels due to the raising of the tongue and in the environment [a:] is [- consonant, + tense, - higher, + low]. The words perceiving

Moreover, it can be understood that [ɛ:] is shifted in the environment [ɛ:] is [- consonantal, +tense, - high, -low]. The phonological environment can be represented as follows.

[ɛ:] → [e:] / [- consonantal, +tense, - high, - low]

It is in line with the chain shifty as provided below.

i:  
↑  
e:  
↑  
ɛ:

It can be seen that [ɛ:] is raised to [e:] as a result of elevating the tongue. However, in this vowel change, the provided words as stated earlier do not move up to [i:]. It can be easily understood in the phonological rules provided in table 12.

this shift are *becam*, *brayn*, *mad*, *parfit*. Those words can be seen in the following table.

**Table 13. Vowel Shift of [a:] > [ɛ:] > [eɪ]**

Middle English	GVS	Modern English
Becam	[a:] > [ɛ:] > [eɪ]	Became
Brayn		Brain
Mad		Made
Parfit		Perfect

This vowel change can be easily found the transformation in the following phonological rules.

**Table 14. Phonological Rules of [a:] > [ɛ:] > [eɪ]**

	Becam [beka:m]	Brayn [bra:in]	Mad [ma:d]	Parfit [pa:rfit]
<b>Stress stabilization</b>	[be'ka:m]	['bra:in]	['ma:d]	['pa:rfit]
<b>Initial aspiration</b>	[be'k <sup>h</sup> a:m]	['b <sup>h</sup> ra:in]	n/a	['p <sup>h</sup> a:rfit]
<b>Vowel shifting 1</b>	[be'k <sup>h</sup> ɛ:m]	['rɛ:d]	['d <sup>h</sup> ɛ:ə]	['p <sup>h</sup> ɛ:rfit]
<b>Vowel shifting 2</b>	[be'k <sup>h</sup> eɪm]	['reɪd]	['d <sup>h</sup> eɪə]	n/a

From the phonological rules, it is seen that the word *parfit* does not employ the change in sound which is shifted to [eɪ].

### Vowel Shift in sound [o:] > [u:]

The sixth vowel shift found in Chaucer's poem is [o:] which becomes [u:]. It proves the earlier statement that due to the shift of the tongue, the mid long vowels may be raised. The words found in this poem are *rode* and *sone*. [o:] is -raised in the environment [o:] is [-consonantal, +tense, -high, -low]. The phonological environment can be seen as follows.

[o:] → [u:] / [-consonantal, +tense, -high, -low]

It is in line with the chain shift in which it shows that the position of tongue in [u:] is higher than the position in [o:]. The chain shift is provided in the following figure.

u:  
↑  
o:  
↑  
ɔ:

In order to make it clear, those words can be represented in the following table with its phonological rules in table 15.

**Table 15. Vowel Shift in [o:] > [u:]**

Middle English	GVS	Modern English
Rode	[o:] > [u:]	Rood
Sone		Soon

**Table 16. Phonological Rules of [o:] > [u:]**

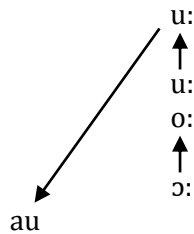
	Rode [ro:de]	Sone [so:ne]
<b>Stress stabilization</b>	['ro:de]	['so:ne]
<b>Vowel shifting</b>	['ru:de]	['su:ne]
<b>Deletion</b>	['ru:d]	['su:n]

### Vowel Shift in Sound [u:] > [au]

The last vowel shift found in Chaucer's poem is [u:]. This also proves that high long vowel is diphthongized as a result of vowel shift. [u:] is diphthongized to [au] because [u:] is high long vowel. It can be represented in this phonological environment.

[u:] → [au] / [-consonantal, +tense, +high, -low]

It can also be perceived in the chain shift which shows that [u:] takes higher position of tongue.



The words which represent this change are *doun*, *broun*, *hous*. Those words can be noticed in this table provided in 17 and its phonological rules in table 18.

**Table 17. Vowel Shift in [u:] > [au]**

Middle English	GVS	Modern English
Doun	[u:] > [au]	Down
Broun		Brown
Hous		House

**Table 18. Phonological rules of [u:] > [au]**

	Doun [du:n]	Broun [bru:n]	Hous [hu:s]
<b>Stress stabilization</b>	['du:n]	['bru:n]	['hu:s]
<b>Initial Aspiration</b>	['d <sup>h</sup> u:n]	['b <sup>h</sup> ru:n]	n/a
<b>Vowel shifting</b>	['d <sup>h</sup> aun]	['b <sup>h</sup> raun]	['haus]

## Conclusion

Come to an end, it can be concluded that the Great Vowel Shift occurred in Chaucer's poem entitled *The House of Fame*. There are seven kinds of sound shifts found in the poem. Those are [e:]>[i:], [i:]>[ai], [ɔ:]>[o:], [ɛ:]>[e:], [a:] > [ɛ:] > [ei], [o:] > [u:], and [u:] > [au]. From the phonological environments analyzed in each sound shift, it can be concluded in three main phonological environments. First, it shows that (1) vowels can be diphthongized when those are shifted in the environment the vowels are tense and high, (2) vowels can be shifted into higher vowels in the environment the vowels are tense and mid, and (3) vowels can be shifted to mid vowels in the environment the vowels are tense and low.

## References

- Baugh, A. C. and Thomas. C. *A history of the English language*, 3 ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc, 1978. Print.
- Miglio, V. and Moren, B. "Language change in OT: The Great Vowel Shift." *Optimality theory and language change*, 1999: 187 - 219. Print.
- O'Grady, W. and Archibald, J. *Contemporary Linguistic Analysis*. Addison Wesley: Longman, 2000. Print.
- Pyles, T. and Algeo, J. "The Origins and Development of the English Language." *Harcourt College*, 1993: 134 - 164. Print.
- "Geoffrey Chaucer." Web. 25 June 2014. <[http://en.m.wikipedia.org/wiki/Geoffrey Chaucer](http://en.m.wikipedia.org/wiki/Geoffrey_Chaucer)>



# The Resistance of Women towards Sexual Terrorism in Eve Ensler's *The Vagina Monologues*

Laurency Hellene Larasati Ruruk & Ni Luh Putu Rosiandani

puturosi@yahoo.com

Department of English Letters, Sanata Dharma University

## Abstract

*In this present time, women are still oppressed and considered as the inferior class to men. One of the literary works containing the evidence is The Vagina Monologues by Eve Ensler. The monologues inside it share the experiences of various women who have been physically, mentally, and sexually terrorized. From those experiences of the women in the monologues, this study tries to identify the sexual terrorism that is experienced by each woman in each monologue, and at the same time, tries to examine the resistance of the women towards the sexual terrorism.*

*Men use sexual terrorism as a tool to control women's autonomy over their own body, sexuality, and reproduction. It occurs to any woman in any situation. Sexual terrorism is there to keep women in the subordinate position. The awareness of the women towards the sexual terrorism triggers their resistance towards it. Each woman experiences different situation of sexual terrorism, therefore their ways of resisting the terror are also varied. Feminism approach is used in this study in order to see the accurate analysis of the condition of the woman in each monologue.*

**Keywords:** sexual terrorism, women, resistance

---

## Introduction

According to Carole J. Sheffield, there is a different kind of terrorism, the kind that is more familiar and seems natural to all societies, it is sexual terrorism. The targets of sexual terrorism are women. Sexual terrorism is the common characteristic of rape, wife battery, incest, pornography, harassment, and all forms of sexual violence (1984: 3).

Most of the people forget about the horrible cases that women can or still encounter in everyday life. Consciously or unconsciously, women are still considered to be in a state of being weak targets. For some people, the opinion that women are still considered weak might be seen as a pessimistic idea, however some facts, whether from the news or literary works, prove that women are still vulnerable and are still being the target of violence and terror.

Women are still being the victims of sexual terrorism.

As shared by Carole J. Sheffield through her article, men use violence as the tool to control women, "Violence and its corollary, fear, serve to terrorize females and to maintain the patriarchal definition of woman's place (1984: 3)." The intention is to make women frightened, and therefore it is easier to dominate them physically and psychologically. She also said that, "Violence and the threat of violence against females represent the need of patriarchy to deny that a woman's body is her own property and that no one should have access to it without her consent (1984:3)."

The other evidences of sexual terrorism are presented by Deborah L. Madsen through her examples of misogynistic practices in several literary works such as, *Possessing the Secret of Joy*, a novel by Alice Walker, which exposes the reality of sexual mutilation and

the imprisonment of women in their bodies, Maxine Hong Kingston's description of Chinese foot-binding in *China Men*, and earlier corsetry in Western society that represents the same kind of women violation in which women are physically tortured in order to be called a beauty. The threat of being rape and violently assaulted keeps women confined in terms of where they can go and when, because women as victims can be accused to be in a wrong situation. "Intimidation, terrorism, fear – these strategies keep women in a subordinate position where they are dominated by men (2000: 153)."

In this study, the writer chooses *The Vagina Monologues* as the object of the study because this study aims to reveal the resistance of the women that have experienced sexual terrorism, and Eve Ensler provides the evidences needed by the writer to conduct this study. This study tries to reveal the fact that actually women still experience sexual terrorism and they resist it. By trying to see the resistance of those women, this study also aims to show the strength of women. As also stated in the book, "Ending violence against women means opening to the great power of women, the mystery of women, the heart of women, the wild, unending sexuality and creativity of women – and not being afraid (2008: xxiii)."

## Sexual Terrorism

According to Carole J. Sheffield, sexual terrorism is a system by which men frighten women, and by frightening, men control and dominate women. It can be identified through rape, wife battery, incest, pornography, harassment, and all forms of sexual violence (1984: 3). Still according to Sheffield, there are five components of sexual terrorism: ideology, propaganda, indiscriminate and amoral violence, voluntary compliance, and society's perception of the terrorist and the terrorized (1984: 5).

First, ideology, it is a united set of beliefs about the world that explains the way things are and provides a vision of how they should be (1984: 5). Sheffield argues that patriarchy is the ideological foundation of sexism in almost all societies. The focus of patriarchal

ideology is the superiority of men and the inferiority of women, which at the same time provides the justification for sexual terrorism (1984: 5).

Second, propaganda, it is the systematic distribution of information for the purpose of promoting a particular ideology (1984: 5). The propaganda of sexual terrorism can be found in all expressions of the popular culture such as films, television, music, literature, advertising, pornography, and also in the ideas of patriarchy conveyed in science, medicine, and psychology (1984: 5).

Third, indiscriminate and amoral violence, they are the heart of sexual terrorism. According to Sheffield, every woman at any age, at any time and in any place is a potential target of violence (1984: 5-6).

In order to make sure the continuance of sexual terrorism, the fourth component that is voluntary compliance, is used as a strategy (Sheffield, 1984: 6). Sexual terrorism is maintained by a system of sex-role socialization that in effect instructs men to be terrorists in the name of masculinity and women to be victims in the name of femininity (Sheffield, 1984: 6).

The last component is society's perception of the terrorist and the terrorized. So far, this final component is what differs sexual from political terrorism. According to Sheffield, in sexual terrorism, society blames the victim and excuses the offender. The offender is believed to be either 'sick', and therefore in need of consideration from the society, or is acting out normal male desires (Sheffield, 1984: 6).

## Resistance

Stellan Vinthagen in his research stated that, "Any activity of the subordinated which, in the view of power holders, causes a problem or is a threat to power, could count as resistance (2007: 5)." Still according to Vinthagen, "...resistance is the kind of actions which dissolve, undermine, question or challenge such subordination – and ultimately, produce non-subordinate relations (2007: 6)."

As mentioned by Vinthagen in his research, "He divides resistance into two forms (public and disguised) which corresponds to three forms of domination (material, status, and ideological), resulting in six types of resistance (2007: 8)."

*Resistance exist in the public form as public declared resistance (open revolts, petitions, demonstrations, land invasions, etc) against material domination; assertion of worth or desecration of status symbols against status domination; or, counter ideologies against ideological domination. And, resistance exists in the disguised form (low profile, undisclosed or "infra-politics") as everyday resistance (e.g. poaching, squatting, desertion, evasion, foot-dragging) or direct resistance by disguised resisters against material domination; hidden transcripts of anger or disguised discourses of dignity against status dominator; or dissident subcultures (e.g. millennial religion, myths of social banditry, class heroes) against ideological domination (Vinthagen, 2007:8).*

Moreover, Vinthagen also shares seven basic forms of nonviolent resistance, they are: *discursive resistance* (example: fact findings), *competition* (example: building new society and social system instead of which is being resisted), *non-cooperation* (example: boycotts), *selective cooperation* (example: helping the opponent with relief work during a sudden natural catastrophe), *withdrawal* (example: escape to other areas), *hindrance* (example: interventions), and *humoristic undermining* (example: self-irony) (2007: 12).

As concluded by Vinthagen:

*Resistance is not necessarily directing people, telling them what to do but enable them to make their own choices...Thus, resistance doesn't annihilate the social bonds of society, it simply, construct new ones while deconstructing others – and, in the best of cases – opens the space for a freer choice (2007: 21).*

## **Sexual Terrorism Seen through the Experiences of Women in *The Vagina Monologues***

### **1. Inside the Family and Within Marriage**

#### **a. "Hair"**

This monologue shows the experience of a wife that is forced to shave her vagina hair by her own husband. In his opinion, vagina hair is awful, "My first and only husband hated hair. He said it was cluttered and dirty. He made me shave my vagina" (2008: 9). Shaving her vagina hair is necessary in order to please the husband sexually. However, for the wife to shave her vagina hair is actually torturing. It makes her feel uncomfortable and even causes a physical pain for her during sexual intercourse with the husband.

*When he made love to me, my vagina felt the way a beard must feel. It felt good to rub it, and painful. Like scratching a mosquito bite. It felt like it was on fire. There were screaming red bumps...I felt little when my hair was gone down there, and I couldn't help talking in a baby voice, and the skin got irritated and even calamine lotion wouldn't help it...when my husband was pressing against me, I could feel his spiky sharpness sticking into me, my naked puffy vagina. There was no protection. There was no fluff (2008: 9-11).*

#### **b. "I was Twelve. My Mother Slapped Me."**

Menstruation is known as the mark of a girl's changing phase from a girl to a young adult woman. Many myths surround the menstruation phase, and parents usually becomes more concern about their daughter. Parents are expected to be supportive and caring, especially the mothers because she has had her menstruation experience. However, there are also cases that parents are afraid and worried, even uncomfortable with the menstruation phase of their daughter.

*...Second grade, seven years old, my brother was talking about periods. I didn't like the way he was laughing...*

*...My mother gave me codeine. We had bunk beds. I went down and lay there. My mother was so uncomfortable...*

*...My friend Marcia, they celebrated when she got hers. They had dinner for her...*

*...Fifteen years old. My mother said, "Mazeltov." She slapped me in the face. Didn't know if it was a good thing or a bad thing...*

*...I was twelve. My mother slapped me and brought me a red cotton shirt. My father went out for a bottle of sangria... (35-40).*

From the above quotation, it can be seen that according to those experiences, the daughters become confused of their conditions. Their thoughts tell about the uncertainty whether menstruation is good or bad for them.

### c. "The Little CoochiSnorcher that Could"

This monologue consists of a girl's experiences from when she is five years old, until when she is sixteen years old. At the early stages of her life, she always encounters with unfortunate things related to her vagina.

*...Memory: Ten Years Old*

*I'm playing alone in the basement and I'm trying on my new white cotton bra and panties that my father's girlfriend gave me. Suddenly my father's best friend, this big man Alfred, comes up from behind and pulls my new underpants down and sticks his big hard penis into my coochisnorcher... (79).*

This memory can be said as the peak incident that influences how she thinks about her vagina. This incident of her being raped is the one that traumatized her most, assuring her thoughts that her vagina causes many negative experiences in her life.

*...Memory: Thirteen Years Old*

*My coochisnorcher is a very bad place, a place of pain, nastiness, punching, invasion, and blood. It's a site for mishaps. It's a bad-luck zone... (79)*

It shows that at the age of thirteen years old, she finally feels certain that her vagina is a bad thing, a bad area between her legs. She thinks that her vagina only brings suffer and pain towards her life.

### d. "The Memory of Her Face (Part I)"

This experience in Islamabad shows how a husband feels like he has the right to torture his own wife even when she has done nothing wrong, that even if there is anyone knows about the torture, they could not and would not do anything to save the wife.

*They all knew something terrible was going to happen each time he came home...They heard her screams, they heard her beg, they didn't, wouldn't intervene. She was his unwritten law...Don't ask what she had done, it was just her face that pissed him off. Just her needy face waiting for more... (129-130).*

This story clearly shows that the husband is intentionally assaulting and torturing his wife. He might have been angry of his own incapability of providing a living for his family, so that he unleash his anger to his wife by brutally torturing her. The scale of violence performed by the husband is increasing towards the end of the monologue.

### e. "Crooked Braid"

This monologue shares the experience of a woman who is a victim of her husband's abusive behavior. As the time goes by, the abusive behavior of the husband gets worst.

*...I looked up and he slapped me, my husband. Not a blast that knocks your eyes blue. That came later. It was a smack, a hard domestic smack...*

*...I woke up in the hospital after five brain surgeries. My hair was gone...I had to relearn to talk and move my arms...It took me four months to remember how to cook breakfast...*

*...Eighteen years he beat me...Then he'd go forgetting that the bruises on my face were his handprints...I was just a piece of meat to him, a hole...*

*...He elbowed me, jerked me, pulled me up...He picked me up like I was a rag...My husband beat the shit out of me... (150-156)*

From the ending part of the monologue, it can be seen that the husband is actually desperate. He is oppressed by some power above him, and it makes him hopeless. He batters her in order to feel strong again and appear a winner.

## **2. Outside the Family and Marriage**

### **a. "The Flood"**

This monologue shows the experience of an old lady who has experienced sexual terrorism in her young age. She was sexually harassed by the boy named Andy Leftkov. According to her, he is a tall-good-looking boy who is desired by many girls, and he is rich.

*...Andy was very good-looking. He was a catch. That's what we called it in my day. We were in his car, a new white Chevy BelAir...I was looking at my big kneecaps when he just kissed me in this surprisingly "Take me by control like they do in the movies" kind of way. And I got excited, so excited, and well, there was a flood down there. I couldn't control it. It was like this force of passion, this river of life just flooded out of me, right through my panties, right onto the car seat of his new white Chevy BelAir...Andy said, that it smelled like sour milk and it was staining his car seat... (2008: 27).*

Knowing that, the boy thought it was dirty and smelly, so he labeled her "a stinky weird girl (2008: 27)." After the incident, she becomes afraid of opening herself to other men.

*...Andy drove me home and he never, never said another word and when I got out and closed his car door, I closed the whole store. Locked it...I dated some after that, but the idea of flooding made me too nervous. I never even got close again (28).*

This shows that actually she was verbally and sexually harassed in the past and that incident makes her ashamed of herself.

### **b. "The Vagina Workshop"**

This monologue shows the experience of a woman who joins a vagina workshop. This woman is the exact example of the women who have never seen their own vagina, and only fantasized about it.

*...I don't know why, but I started crying...Maybe it was knowing that I had to give up the fantasy, the enormous life-consuming fantasy, that someone or something was going to do this for me – the fantasy that someone was coming to lead my life, to choose direction, to give me orgasms. I was used to living off the record, in a magical, superstitious way... (48).*

From the above quotation it can be seen that she has been terrorized by her own fear and anxiety. It is built and influenced by the society, so that a woman like her believes that she needs men to depend on. The social condition makes her live in a fantasy that someone will help her and satisfy her, but not herself. Society teaches her to be dependent and afraid, making her believes that talking about her sexual parts is wrong and inappropriate.

### **c. "Because He Liked to Look at It"**

This monologue shows the experience of a woman who hates her vagina.

*...I thought it was incredibly ugly. I was one of those women who had looked at it and, from that moment on, wished I hadn't. It made me sick. I pitied anyone who had to go down there...I began to pretend there was something else between my legs...I got so accustomed to this that I lost all memory of having a vagina... (54).*

And one day, she believes that a guy, whom she went to bed with, named Bob, changed her hatred towards her own vagina.

*...I watched him looking at me, and he was so genuinely excited, so peaceful and euphoric, I began to get wet and turned on. I began to see myself the way he saw me. I began to feel beautiful and delicious*

*– like a great painting or a waterfall. Bob wasn't afraid. He wasn't grossed out. I began to swell, began to feel proud. Began to love my vagina...(57).*

This monologue shows that actually women are indeed vulnerable, and they still need the opinion of men in order to value themselves sexually.

#### d. "My Angry Vagina"

The woman in this monologue shares her thoughts about the unfair things that she feels as a woman. It represents the condition of women even in this modern time. Many opinions and rumors are spread in order to shape women's thinking about themselves in a certain way, a way that the society wants them to be, to see, and to feel.

*...All this shit they're constantly trying to shove up us, clean us up–stuff us up, make it go away...Like tampons...As soon as my vagina sees it, it goes into shock...*

*...he tells you it smells like rose petals...That's what they're doing–trying to clean it up, make it smell like bathroom spray or a garden...*

*...more tortures: dry wad of fucking cotton, cold duck lips, and thong underwear. That's the worst. Thong underwear...*

*...Hate to see a woman having pleasure, particularly sexual pleasure... (69-73).*

It can be seen how she feels toward the torturing things invented to control and suffer women. At the same time, she reveals the doer that is always trying to torture and control her as a woman is in fact men.

#### e. "The Memory of Her Face (Part II)"

The experience of a witness seeing what happens in Juárez shows how women mean nothing in the eye of the sexual terrorist that they are regarded as an easy target to be kidnapped, tortured, ruined, and murdered.

*...There is one girl missing for ten months. She was seventeen when they took her away...*

*...Whatever they did to her, it went on and on. You can tell from the others, who showed up without hands or nipples...*

*...When she finally reappeared, she was bone... (132-134).*

The evidence clearly shows that in Juárez, girls are easily targeted, kidnapped, and tortured until they die in such an upsetting condition.

#### f. "They Beat the Girl Out of My Boy... or so They Tried"

This monologue shares the experience of a transwoman. Being a woman for her is something that she was always longed for, it was her purpose of life.

*...They beat me for it. They beat me for crying. They pummeled me for wanting to touch, to pet, to hug, to help, to hold their hands...For carrying purses to kindergarten, they kicked the shit out of me every day on my way to school. In the park, they smashed my Magic Marker painted nails. They punched my lipsticked mouth. They beat the girl out of my boy... (143).*

Although the earlier process was tough, and the journey of becoming a woman was long, in the end she succeeded on becoming a woman. Even after she became a woman, she is still terrorized. This time, the terrors took form in an indirect assault to make her suffer and to make her realize that whatever she did, she will never be fully accepted.

*...But you know how people feel about immigrants...They don't like it when you mix. They killed my boyfriend. They beat him insanely as he slept, with a baseball bat. They beat this girl out of his head. They didn't want him dating a foreigner...They didn't want him falling in love with ambiguity... (147-148).*

Seeing her experience, it is obvious that even as a woman, she will never be fully accepted by the society.

### 3. Within the Situation of War

#### a. "My Vagina was My Village"

This monologue shows the experience of a woman who was raped at war. Before she was raped at war, she describes her vagina as something which is beautiful and cheerful. She identifies her vagina with the feelings of excitement, happiness, richness, and hopefulness:

*...My vagina was green, water soft pink fields, cow mooing sun resting sweet boyfriend touching lightly with soft piece of blond straw...*

*...My vagina singing all girl songs, all goat bells ringing songs, all wild autumn field songs, vagina songs, vagina home songs... (61-62).*

And it changes drastically after she is being sexually tortured and raped by the soldiers. She describes her vagina as something which is ruined beyond repair and all the good feelings about it has gone.

*...There is something between my legs. I do not know what it is. I do not know where it is. I do not touch. Not now. Not anymore...Not since the soldiers put a long thick rifle inside me. So cold, the steel rod canceling my heart...Not since I heard the skin tear and made lemon screeching sounds, not since a piece of my vagina came off in my hand, a part of the lip, now one side of the lip is completely gone...Not since they took turns for seven days smelling like feces and smoked meat, they left their dirty sperm inside me. I became a river of poison and pus and all the crops died, and the fish... (61-63).*

From her description about her vagina before and after the rape, it can be clearly seen that she was drastically changed her thoughts about her vagina.

#### b. "Under the Burqa"

Before the beginning of this monologue, there is a statement saying, "The piece is about a time and place where women had no choice (2008: 135)." Since the beginning of

her life, it seems like she does not have a choice whether to wear or not to wear the burqa. The only marriage she has ever committed was also an arranged marriage, "the only man you ever loved, even though it was an arranged marriage (2008: 136)."

She cannot even choose to live or die. She is forced to live inside the 'cage' that is the burqa. Wearing a burqa is usually connected to religious reasons, however, in this monologue, it becomes a way to dominate women. Women are treated as animals and put inside a 'cage', "imagine muttering and screaming inside a cage" (2008: 138-139). She is restricted and tortured, her freedom is entirely raided from her, "imagine you are begging in this bedspread reaching out your hand inside the cloth which must remained covered, unpolished, unseen, or they might smash it or cut it off" (2008: 136).

This monologue obviously shares the experience of a woman who is severely terrorized for life, "imagine you could no longer distinguish between living and dying, so you stopped trying to kill yourself because it would be redundant" (2008: 138).

#### c. "Say It"

This monologue is the compilation of the experiences of the Comfort Women. The Comfort Women refers to young women and girls who were abducted and forced into sexual slavery to service the Japanese military from 1932 to 1945 (2008: 176).

*The Comfort Women was living in such a horrible terror at that time.*

*What we saw:*

*A girl drinking chemicals in the bathroom*

*A girl killed by a bomb*

*A girl beaten with a rifle over and over*

*A girl running headfirst into a wall*

*A girl's malnourished body dumped in the river*

*To drown... (161-162).*

They were barely fed, that they were extremely malnourished at that time. Even so, they were still forced to do sexual intercourse with tons of Japanese soldiers. They were brutally tortured and treated as a thing to

satisfy the sexual needs of the Japanese soldiers.

## **The Resistance of the Women towards the Sexual Terrorism**

### **1. Physical and Verbal Resistance**

#### **a. "Hair"**

The wife actually resists the terror from her husband. She refuses to shave her vagina hair after knowing that it causes so much discomfort to herself.

*When he made love to me, my vagina felt the way a beard must feel. It felt good to rub it, and painful. Like scratching a mosquito bite. It felt like it was on fire. There were screaming red bumps. I refused to shave it again (9-10).*

Her refusal, her questions and realization reveal that at the end of the day she is aware of the sexual terror that she experiences and she actually resists it. She shows it clearly by refusing to obey her husband's order to shave her vagina. She also shows it by questioning the connection between shaving the vagina and her husband having affairs. She also realizes her own value and that hair is important and is there to protect the vagina. Her decision to take control over her own body and sexuality shows her resistance towards sexual terrorism.

#### **b. "My Angry Vagina"**

The woman is against the way men secretly try to control and manipulate women.

*...You need to work with the vagina, introduce it to things, prepare the way. That's what foreplay's all about. You got to convince my vagina, seduce my vagina, engage my vagina's trust...Stop shoving things up me. Stop shoving and stop cleaning it up. My vagina doesn't need to be cleaned up. It smells good already. Not like rose petals. Don't try to decorate...it's supposed to smell like pussy...I don't want my pussy to smell like rain. All cleaned up like washing a fish after you cook it...(70-71).*

Patriarchal society keeps shaping women to be what is perfect in their perspective, that is submissive, obedient, and other feminine traits that attached to women; however, women as represented by the woman in this monologue, are aware that their vagina is perfect already. This anger and rejection show her resistant towards the manipulation, torture and control of men.

#### **c. "The Little CoochiSnorcher that Could"**

This monologue shows the horrible experiences of a girl in her early stages of life. The experience then influences her to think of her vagina as a bad thing or a bad area between her legs. However, that does not mean that she does not try to resist the sexual terror done to her, as a ten years old girl, she shows resistance toward Alfred who was raping her, "I try to fight him off, but he already gets it in (2008: 79)."

Moreover, as she was turning into a sixteen years old girl, she finally met a twenty four years old woman in her neighborhood. This woman teaches her to appreciate herself and influences her to value her vagina. The woman influences the girl to be sexually independent and to be more grateful of who she is and what she has on herself. The woman triggers her to be aware of her values. This shows that the women's miseries came from the interaction with men, and women's revolution came from their interaction with themselves and other women.

#### **d. "I was There in the Room"**

In this monologue, there is no experience of sexual terrorism. However, some statements in this monologue suggest the resistance of women through showing the strength and the capability of a woman and her vagina in the process of giving birth.

*I saw the colors of her vagina. They changed. Saw the bruised broken blue, the blistering tomato red, the gray pink, the dark; saw the blood like perspiration along the edges...We forget the vagina, all of us. What else would explain our lack of*



*awe, our lack of wonder...I was there later when I just turned and faced her vagina. I stood and let myself see her all spread, completely exposed, mutilated, swollen, and torn, bleeding all over the doctor's hands...I stood, and as I stared, her vagina suddenly became a wide red pulsing heart (122-124).*

It can be seen how the laboring woman and her vagina was in so much pain and struggle, in order to give birth to a new life. She was able to overcome a great deal of pain and suffering, and then eventually heals herself. At the end of the monologue, the speaker relates the vagina to a heart.

*The heart is capable of sacrifice. So is the vagina. The heart is able to forgive and repair. It can change its shape to let us in. It can expand to let us out. So can the vagina. It can ache for us and stretch for us, die for us, and bleed and bleed us into this difficult, wondrous world. So can the vagina (124-125).*

This monologue is related to the power of women, the power of the vagina. The great capability of women and their vaginas can be manipulated, and used by the patriarchal society in order to control women. By forgetting their strength, women are made vulnerable and dependent. The vital source of women's power is in their reproduction capability. This is the only power that women possess that men do not and men try to control this power in order to keep women in the subordinate position.

#### **e. "They Beat the Girl Out of My Boy...or so They Tried"**

No matter what the people do to them, no matter how people brutally bullied her, she proves herself to be able to defend her point and life decision.

*I saw her vagina. I wanted one...I ached to belong. I ached to smell like my mother...I ached to be completed...They assigned me a sex...I always knew I was a girl...I ran away from home, from school, from boot camp...Got my first hormone shot, got permission to be myself...I would count the*

*male particles as they died...The feminine is in your face...And my vagina is so much friendlier. I cherish it. It brings me joy...It's like when you're trying to sleep and there is a loud car alarm; when I got my vagina, it was like someone finally turned it off (141-147).*

So much hatred and rejection of her existence lead them to kill her boyfriend because he loves her, he falls in love with what people call as ambiguity. At this point, by brutally torturing her feeling, people try to convince her that she does not belong and that she has chosen to live in a wrong decision.

*They beat this girl out of his head. They didn't want him dating a foreigner. Even though she was pretty, and she listened and was kind. They didn't want him falling in love with ambiguity. They were that terrified of love (147-148).*

However, no matter what happened to her and the people she loves, she always believes in herself and she chooses to live on and stick to her decision to live as a woman. She respects herself and fully embraces her femininity.

#### **f. "Crooked Braid"**

The last part of the monologue indicates that the reason of the husband's changing behavior is because of frustration and anger toward the people who oppress them, and his wife was made to be his only outlet of anger.

*Now he calls me in the middle of night, weeping. He didn't mean to beat his wife...He's suicidal. He knows what his mother went through. But he can't stop...They took our land. They took our ways. They took our men (157).*

It can be clearly seen that the wife is actually a lot tougher than him. She is awfully beaten and abused, and is made sex object, but she is not weakened, she resists the terror from her husband, she defends herself. She fights back through verbal refusal and also physical retaliation. She dares to run away from him so that he can no longer abuse her and dominate her. This monologue also

shows the strength of women and even reveals the hopelessness of men when faced with oppression compares to women.

### g. "Say It"

This part will try to identify whether they resist the sexual terrorism done to them or they are actually just accept their condition at that time.

*What we are:*

*...Ready outside the Japanese Embassy every Wednesday  
No longer afraid... (164-165).*

*What we want:*

*Now soon*

*Before we're gone and our stories leave this world,*

*Leave our heads*

*Japanese government*

*Say it*

*Please*

*We are sorry, Comfort Women*

*Say it to me*

*We are sorry to me*

*...To me...*

*...Say we are sorry*

*Say me*

*See me*

*Say it*

*Sorry (165-166).*

It can be seen that even though they could not resist the awful treatment, now they expect the Japanese government to state their apology for what they have done to them in the past. This proves that eventually, the Comfort Women gather their anger and turn it into courage to demand the terrorists to take responsibility for what they have done.

## 2. Mental or Inner Resistance

### a. "The Flood"

By trying to be open to other woman and share her bitter experience show that the woman is actually aware of her situation. Though it cannot completely erase her trauma of sexual harassment, it definitely helps her feel better.

*You made me talk – you got it out of me.  
You got an old lady to talk about her  
down-there...[Turns away; turns back.]  
You know, actually, you're the first person  
I ever talked to about this, and I feel a  
little better (30).*

Another statement that indicates her resistance is when she was in the process of being harassed by Andy Leftkov that she actually defended herself.

*...well, frankly, I didn't really smell  
anything at all, but he said, Andy said,  
that it smelled like sour milk and it was  
staining his car seat. I was "a stinky weird  
girl," he said. I wanted to explain that his  
kiss had caught me off guard, that I wasn't  
normally like this (27).*

She cannot debate him outspokenly, so she debates him inside her thoughts. Therefore, this might be seen as her mental or inner resistance.

### b. "My Vagina was My Village"

She actually resists the sexual terrorism by withdrawing from the memories and by evading her connection with her sexuality. She could not verbally or physically resist the sexual terrorism, however, she mentally resist it by saving herself out of that situation.

*My vagina a live wet water village.  
They invaded it. Butchered it and burned  
it down.  
I do not touch now.  
Do not visit.  
I live someplace else now.  
I don't know where that is (63).*

The experience of being rape at war is forever terrorized her, however, she manage to resist it by not engaging with her sexuality. This might not be seen as a clear resistance, and could be seen as devastation, however by withdrawing from the activity and from the connection with her sexuality, she survives the downfall of her life after the rape.

### c. "Under the Burqa"

She resists the abuse and terror from the men, and she even tried to protect her husband, "because they came and shot him with the gun...and you tried to defend him and they trampled you... (136)."

She represents her inner thoughts through this monologue. She describes how vulnerable and defenseless she was, however, at the same time she shows that she survived the torture and she wanted to show that men are the source of her painful experience.

*i am caught there  
i am lost there  
inside the cloth  
which is your head  
inside the dark we share  
imagine you can see me  
i was beautiful once  
big dark eyes  
you would know me (139).*

In the last part of the monologue, she indicates that if she was given a choice, she might have a different life and experience, and this is her resistance.

### Conclusion

It can be concluded that, in this present time, women still experience sexual terrorism. The reason behind the sexual terror is varied depending on the terrorists. It can happen within the family, within marriage, it can be done by a total stranger, it can be done by lovers, and it can happen to young-adult women and to old women. It can happen to any kind of women in any situation, and in any socio-economic line.

The similarities between these women in *The Vagina Monologues* are that they experience sexual terrorism, though varied; and that these women show resistance towards the sexual terrorism by sharing and giving voice about their experience on sexual terrorism. It can be concluded from this analysis that basically, all women are eventually aware of their own oppression that is depicted through sexual terrorism; and that those women fight against it

through resistance, and the form of the resistance is also varied depending on the form of sexual terrorism they experience and also based on the context of their situation. In the end, what these women try to achieve is actually their independence and freedom over their own body and sexuality.

### References

- Ensler, Eve. *The Vagina Monologues Tenth Anniversary Edition*. New York: Villard Books, 2008. Print.
- "Eve Ensler". <http://www.eveensler.org/about-eve>. Web. 28 June 2014.
- Madsen, Debora L. *Feminist Theory and Literary Practice*. London: Pluto Press, 2000. Print.
- Sheffield, Carole J. "Sexual Terrorism" in *Women: A Feminist Perspective Third Edition*. ed. Jo Freeman. Mountain View: Mayfield Publishing Company, 1984. Print.
- Vinithagen, Stellan. "Understanding 'Resistance': Exploring Definitions, Perspectives, Form, and Implications". <http://www.resistancestudies.org/files/VinithagenResistance.pdf>. Web. 21 May 2014.

# Another Side on Indonesian History of Communism through Leila S. Chudori's *Pulang*

Adria Vitalya Gemilang

vitalyaisme@yahoo.com

English Department, Sarjanawiyata Tamansiswa University, Yogyakarta

## Abstract

*At present, 2014, Indonesian people learn to exercise their political right in the biggest people party, which is held every 5 years, the presidential election. Observing the debate, the campaign, and the supporters, one can learn that Indonesia has reached a progress in their political life. The progress is achieved through complex process that only some experienced. Back in the 1960s Indonesia experienced an uprising which caused turmoil of its government. Indonesian learnt two versions of its story, one which was officially broadcasted since 1966 and one which is only stated implicitly through some literary works.*

*Reading Leila S. Chudori's *Pulang*, there is another side that Indonesians comprehend about the life of the so called communists by the new order regime. It sees the life of the people who are accused of murder and communism. The depiction is far from judging and framing their political agenda, it shows the reader how their life, as human, affected by the event.*

*Culler (1997) states that literature is the noise of culture as well as its information, and it is a writing which requires readers to be engaged in the problem of meaning. Thus, one can learn the history of a nation through its literary works. *Pulang* is considered particular in its publication because it needs a 6 year process and its first publication was in 2012, the time when Indonesia has achieved a different level of democracy since 1960.*

*First, this paper discusses how Indonesian history, particularly on its political turmoil in 1965, 1968 and 1998, are read and written by Indonesians. Second, it discusses how the present social context influences the discourse of the novel.*

**Keywords:** *communism, history, new historicism*

---

## Introduction

In 2014, Indonesia held the annual people's party, the presidential election. The election resulted in the appointment of Joko Widodo as the next president. In the process and after the election, the political events which determine the future of Indonesia for the next 5 years continue. There are new policies established, new members of the house of representative (DPR), and perhaps more on new controversial laws. After 69 years of independence, the nation still evolves and in the process, and the people learn democracy and political life. Despite the

recent political condition, Indonesian people have gained their awareness in their political rights. Compared to the political condition during the new order regime, there have been many changes and development. Indonesian people are aware of their roles in the course of their nation.

In the advance of the internet and the freedom of speak, nowadays Indonesian people have easier access to news and information. History is written in many versions and it is in the hand of the readers to decide which one is factual. A new regime was born after the old fell and in 69 years of independence; Indonesia has seven

presidents recorded in the history. Among the seventh presidents, one has reigned for 32 years, the late Soeharto. His regime ruled after Soekarno's fall in 1966. As the history was written by the winner, Indonesian generation who was born during Suharto's reign and was not equipped with critical thinking believed in the propaganda. Only after his fall, the texts published revealed or stated the "real" history.

The purpose of this paper is to discuss how history in 1965, 1968 and 1998 are read and written by Indonesians. The discussion of the history is limited to the history surround Soeharto and the Communist Party of Indonesia or *Partai Komunis Indonesia (PKI)* based on the government's version. The specific years are chosen because *Pulang* is focused on the history of Indonesia in 1965, 1968 and 1998. After knowing how the history is presented and perceived, the paper will focus on how the recent social context influences the discourse of *Pulang*.

## New Historicism

New historicism is a method which is based on the parallel reading of literary and non-literary texts. The term was coined by Stephen Greenblatt in 1980. New Historicism places a literary text within the frame of non literary text. Using new historicism, one should be able to read the literary text as a co-text and use the text and the co-text as expression of the same historical moment (Barry, 1995: 173). Furthermore, this method supports the liberal ideals of personal freedom and accepts as well as celebrates all forms of differences and deviance. New historicism considers the issues of state power and its colonization in the mindset. It sees how literary works are influenced by the historical and cultural context at the time of production. Thus, this method is used to understand how the history of communism in Indonesia is presented from the eye of Leila S. Chudori.

## Soeharto and Partai Komunis Indonesia

To be able to read and understand *Pulang* as an Indonesian, one must acknowledge the history of Indonesia during

the Soeharto's regime or the new order regime during 1966 – 1998. The discourse which is shared within the mental construct of an Indonesian who was born in the era, can only be understood by those who learn history only from the government version or the new order regime. Under the Soeharto's regime, Indonesians have limited access to information and limited freedom in all aspects. History was learned through history books which were published by the government, and there were also limited literary works published regarding to the history of Indonesia. The history known was the history of the winner, Soeharto. Here, the discourse was made only from a single text. Most Indonesians share the same history that Soeharto was the one who saved Indonesia from communism (*PKI*) and the opposition was left alone with a negative branding.

*Partai Komunis Indonesia (PKI)* was lead by D. N Aidit and bold with its efforts on the wealth of farmers and laborers. *PKI* was blamed by Soeharto as the one who threatened national stability, and Soekarno was defeated by Soeharto using Soekarno's relationship with *PKI*. In 1965, Soekarno implemented a doctrine called *Nasakom* in Indonesia. It means that *PKI* was allowed to participate in every aspect of the nation. *PKI*'s influence grew stronger.

*PKI* was mentioned to have eliminated their competitors by using the power of Soekarno. History recorded that *PKI* tried to overthrow Soekarno by killing eight officers and a daughter of A.H Nasution. The reason of the killing was mentioned by *PKI* through two vital communication media in Indonesia at that time. The killing was directed to the generals who planned a coup. Two days later, *PKI* was defeated and the government seized controls of the nation's security. Aidit as the leader of *PKI* was pronounced dead on November 24, 1965 (Notosusanto, 1985). Years after the coup, people learnt its details through movie and history books in school. Since 1965, *PKI* becomes a symbol of terror and brutality. No one dares to have a relation or known as a member of *PKI*. A year later, Soeharto was declared the second president of Indonesia through *supersemar* and Indonesia was ruled under the next regime, the new order.

## Indonesia in 1965, 1968 and 1998 on history books' version

Indonesia consists of various tribes and has some history of occupation. This has made a complex situation to define an Indonesian. As stated by Mangunwijaya (1999), the reason of becoming an Indonesian is not a matter of skin color or ethnic face. Furthermore, he quoted Soekarno's statement that it is the desire to unite self. The variety of tribes and occupation makes it difficult to describe the origin of Indonesia. As the nation develops through time and history, Indonesians also develop. Becoming an Indonesian means that one needs to be ready for changes. The changes of leaders always resulted in the changes of policy and it is the desire to unite self to specific things which define the identity. If the nowadays Indonesian generation is more attached to western culture, they become a generation that easily consumes western and eastern culture at the same time.

In order to be able to read a text as an Indonesian, one should learn and be aware of the history which define the context of each regime. As a young nation which only got its independence 69 years ago, Indonesia has seven presidents. Each has left a specific mark in the history of this nation. The political events in 1965, 1968 and 1998 are closely connected to Soekarno and Soeharto. 1965 was the year when Soekarno lost his controls over Indonesia because he was considered to have failed in handling the coup on September 30, 1965 or known as G30S/PKI. PKI as the accused of killing generals who were told to have planned a coup on Soekarno was disbanded along with its civil organizations. Here, Soeharto, as the major general, succeeded in giving a label to PKI and declared himself the savior of national security. D. N Aidit as the leader of PKI was pronounced dead two days after he was caught (Notosusanto, 1985). In 1968 Soeharto was inaugurated the second president of Indonesia. By the power vested in him, he continued to eliminate PKI to its roots and established his power inside and outside Indonesia. Soeharto reigned in

Indonesia for 32 years and were demanded to resign in 1998. The process of his resignation is one of the dark periods in Indonesia. Indonesia has a *Tragedi Trisakti* on May 12, 1998. Habibie (2006) stated that the tragedy started when the staged rallies by the university students of Trisakti were blocked by the security apparatus and killed four students. The tragedy became the trigger of larger riots on May 13- 15, 1998. The riots affected several aspects and left a tragedy on *Tionghoa* race in Indonesia. *Tionghoa* people suffered great loss in spiritual and material things. Although there was no official claim from the government on the event until now, many shops owned by *Tionghoa* race were burned down and burgled, and *Tionghoa* women were reported to have been raped.

## 1965, 1968 and 1998 Read and Written by Indonesian

Culler (1997) states that literature is the noise of culture as well as its information. It is a writing which requires a reader to be engaged in problem of meaning. Literature allows one to experience history, and it pushes the reader to see things from the author's point of view. Reading Indonesian history from Chudori's point of view also means knowing the other side of the history. Literature played a significant role in the readers' construction on identity. *Pulang* is a combination of history and fiction which is narrated by one of the witnesses of the history. It means that *Pulang* enables the reader to experience history from a particular point of view, "the communists".

*Pulang* has several major characters, they are Dimas Suryo, Lintang Utara and Segara Alam. Dimas Suryo is a reporter who is forced to stay in Paris after he fails to go back to Indonesia. Dimas is described as a literary man, he has a great interest in the development of literature, yet he fails to decide his alliance between *Lekra* and *Manikebu*. He is the father of Lintang Utara and the husband of Vivienne Deveraux. After several unsuccessful efforts to make a living in Paris, he succeeded in having an Indonesian restaurant in Paris. As a man who loves to cook during his youth in Indonesia,

Dimas made the restaurant a symbol of the fight for identity.

Lintang Utara is described as a beautiful young woman who needs to finish her thesis by doing a research in Indonesia. After being equipped with knowledge of Indonesia from the story of her father, her lecturer, and her friends, she flies to Indonesia. Lintang is a mixture of Indonesian man and French women, a mixture of beauty and mind. Her research in Indonesia is actually her journey to find her identity. Her bad experience of being known as Dimas daughter leads her to search the truth of their identity.

Segara Alam is the son of Surti Anandari, Dimas Suryo's ex-girlfriend. Alam is a man who grows without a father. His father is Hananto Prawiro who died after being arrested without trial. Alam's childhood memories are full with alienation from his surroundings. As the son of a man who was accused of a member of *PKI*, he learns to be the best among others so that his teachers will not question more about his identity by seeing trophies that he gets.

They are related because of the history and their stories are bound together as the victims of the horrible events on September 30, 1965. Dimas is depicted being deeply homesick and lonely because of the exile. Though he has a beautiful wife and a beautiful daughter, he cannot escape from the past. His struggle to survive in Paris has cost his health. Lintang sees her father as someone who is trapped in the past, unwilling to be happy with all his achievements in Paris. Lintang, as having a cynical and pessimistic father, grew up into a girl who is sensitive yet driven by her ambition to know her identity. Depicted as a student of Sorbonne University, Lintang is a modern woman who is educated, passionate and well mannered. Lintang falls in love with Alam, a young man who graduated from the faculty of law, yet laughs at its discrepancy. Alam found a non-governmental organization for the minority who is treated unfairly. Alam grew up with a vengeance toward the government and his surroundings who labeled his family a *PKI*, as a person who has no God, cruel and cursed.

Chudori stated in *Pulang* that she is indebted to the late Sobron Aidit, a step brother of D.N Aidit who is exiled in Paris and the late Umar Said, a senior journalist who is also exiled due to his task as a reporter in Aljazair on September 30, 1965. Both of them are the founding fathers of *Koperasi Restoran Indonesia* in Paris. Chudori stated that one chapter of her book, *Empat Pilar Tanah Air*, which describes the *Restaurant Tanah Air*, is inspired by the interviews with Sobron Aidit and Umar Said. The struggle of being marked as a communist is depicted in every aspect of life; education, social, economic, and political life. Each of her characters describes the negative effects of the coup. Dimas and his friends in Paris are alienated socially, economically and politically. Alam and his best friend, Bimo, suffer from the official version of the history. They are described as boys with pressure from their environment as the sons of communists. They were mocked and beaten because they were the sons of "communists". Through the narration of young Alam, Chudori criticizes the sole version of history without giving the alternate versions of the event. Reading *Pulang*, one could tell that Chudori does not try to justify *PKI* as the innocent, Soekarno as the hero, and Soeharto as the villain. She merely asks for the full version of Indonesian history surrounding the coup so that there will be a complete and honest version of history (Chudori, 2012).

## The Present History

I am interested in analyzing *Pulang* after knowing that this book needs 6 years in the making and is written by a journalist of *Tempo*, one of Indonesian weekly magazines which is temporarily banned because it was considered a threat on the nation stability. Its first publication was in 2012; the year when Indonesia has celebrated the freedom of speech and comes in an era as so called as a reformation era. Of course my main interest lies in its topic, May 1998. Personally, the event becomes one unforgettable memory because I witness the tragedy. I was in Solo at that time, so I saw the mass loot and burn shops or buildings. I felt the terror, as my mother and neighbors wrote the word "*pribumi*" to protect our house. Growing up under Soeharto's new order, I was educated

as a student who learns that *PKI* is an evil party which killed innocent people. I spent more than five years watching a movie about the coup on television every time we celebrate our Independence Day. Only after Soeharto's fall, I learn that there are other stories hidden under the makeup reality.

Studying literature, I learn that literature is the voice of the era. Chudori here presents the suffering of family and relatives of those who were called *eksil politik*. In an era which emphasizes the freedom of speak, there will not be a resistance from the government regarding the topics. It is not a taboo, but it has its charm when Indonesia people are questioning history. It comes in a safe political life. Although *Pulang* tells about the communist's side, it does not try to give an absolute belief in the readers' mind that *PKI* is innocent. It reconstructs the readers' mindset on the family members of the communists who state that they are also the victim of Soeharto. Chudori as a journalist presents the book in a time when the society has learned that history is written by the winner. It is safely and easily landed on the hand of the readers. It does not need to compete with the government regulation, or to be afraid of banning. Indonesia has grown into a better society; it has a critical mind which is open to all possibilities. Reading *Pulang*, one is not questioning the claim of the author on her statement that the book is inspired by one of the *eksil politik*. It also means knowing the history of the victim. Chudori's profession in the new order's regime is also object of repression since Soeharto strictly monitored media and literary works. *Pulang* is easily accepted because the regime has fallen and the witnesses or the victims who hides and burry the stories have emerged one by one as democracy is upheld higher.

## References

- Alisjahbana, S. Takdir. *Indonesia: Social and Cultural Revolution*. Jakarta: Dian Rakyat, 2008. Print.
- Barry, Peter. *Beginning Theory*. New York: Manchester University Press, 1995. Print.
- Chudori, Leila S. *Pulang*. Jakarta: KPG, 2013. Print.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. New York: Oxford University Press, 1997. Print.
- Habibie, B. J. *Detik- detik yang Menentukan Jalan Panjang Indonesia Menuju Demokrasi*. Jakarta: THC Mandiri, 2006. Print.
- Mangunwijaya, Y. B. *Pasca- Indonesia Pasca-Einstein*. Yogyakarta: Kanisius, 1999. Print.
- Notosusanto, Nugroho. *30 Tahun Indonesia Merdeka*. Jakarta: PT. Gita Karya, 1985. Print.
- Oetama, Jakob. "Kebebasan Pers dan Demokrasi," in *Pergulatan Intelektual dalam Era Kegelisahan*, Sidhunata, Ed. Yogyakarta: Kanisius, 1999. Print.



# The Hospital as An Ideological State Apparatus and Disciplinary Agent as Seen through the Main Character in Kenzaburo Oe's *A Personal Matter*

Alwi Atma Ardhana & Elisa Dwi Wardani

bterang13@gmail.com & elisa@usd.ac.id

Department of English Letters, Sanata Dharma University

## Abstract

*This study attempts to examine the disciplining process of the main character in Kenzaburo Oe's novel entitled A Personal Matter under the light of structural-Marxism theories on ideology, interpellation and hegemony. Bird, the main character, is described as an unruly character that often reacts differently from other characters in dealing with his life. However, at the end of the novel Bird becomes a different person after a series of disciplining process in the hospital. The hospital has employed disciplinary methods such as panopticism, examination and normalizing judgment on Bird. Those disciplinary actions are largely based on the ideology of Marugakae as the ideology of Japanese society. In turn, the disciplinary actions are to inject the ideology of the state to Bird. The shift in Bird's characteristics has rendered him one of the common people subordinated by the common system or ideology. In this sense, the prevailing system in Japanese society as seen in the novel continues to exist.*

**Keywords:** power, ideology, interpellation, hegemony, panopticism, Marugakae

---

## Introduction

*A Personal Matter* tells a story of a man named Bird whose wife gives birth to a sick baby so that she has to stay in the hospital until the baby recovers. As a husband and father, Bird has to accompany his wife and his baby in the hospital. During the period of intensive contact with the hospital, Bird is forced to adapt to the system, rules, and codes of the hospital. Throughout the course of the story Bird has undergone a disciplining process which results in an unnatural change of Bird's characteristics in the end of the story. This paper attempts to see how the hospital is not merely a place to heal sick people but also a place which contributes to the reinforcement of the hegemony of the state's power indirectly funneled through the hospital system. Although Bird's turning

point happens when he tries to run away from reality by leaving the hospital and taking the baby with him, it can be seen that the hospital in the novel is a place to initiate the investing of state's power on Bird.

## Power and Discipline

The discussion in this paper borrows some perspectives from, firstly, a French structural-Marxist thinker, Louis Althusser and secondly, Michel Foucault. Althusser's theory on state apparatus is actually a modification of Antonio Gramsci's theory. In the quotation below Antonio Gramsci mentions for the first time the existence of state apparatus.

*The state is the instrument for conforming civil society to the economic structure, but*

*it is necessary for the state to "be willing" to do this; i.e. for the representatives of the change that has taken place in the economic structure to the control of the state (Gramsci, 1983: 244).*

Concerning the theory of state and its hegemony, Gramsci perceives it as follows:

*...the state is the entire complex of practical and theoretical activities with which the ruling class not only maintains its dominance, but manages to win the active consent of those whom it rules... (Gramsci, 1983: 244).*

Thus, the state needs an instrument to maintain its power. The instrument is what Gramsci and Althusser called state apparatus. In Althusser's term, the state apparatuses take form as schools, colleges, universities, the armies, police department, legal institutions, and as far as health is concerned, in the novel examined in this paper, it takes form as hospital. Through those state apparatuses, the state spreads and maintains power.

In the Gramscian thought, the state apparatuses are thought to be more repressive as they use physical power or law enforcement. However, according to Althusser, the State actually has two kinds of state apparatuses. To maintain the State's existence (hegemony), the State does not merely needs physical force (repressive state apparatus), but also ideological force (Ideological State Apparatuses/ISAs). The reason is the State needs to plant its ideology on the heads of the people so that the people will help the State to continue its power. The use of physical force in the Repressive State Apparatuses (RSAs) is no longer the center of the State's effort for hegemony. Althusser believes that the reason why most regimes or administrations survive without any relatively harmful rebellion or challenges from the people is because of the ideological state apparatuses working for the State do the job well. The absence of potential rebellions is not because the people lack of physical power but because they do not have the will to fight as they are ideologically hegemonized. The people take for granted the norms and laws confining them as a result of

the permeation of ISAs. This ideology injected by ISAs forces people to learn and know only 'know-how' things (Althusser, 2008: 9). The people just go on with their life without realizing that the daily life they live in is actually formed by the ruling class. People are unaware with the invisible norms and laws in their pragmatic daily life. This unawareness is because they are not ideologically conscious of what they are doing in their lives. 'Know how' things are a part of consciousness injection through ideological state apparatuses to create subordinated positions and functions in the social structure. This process of conditioning is what Althusser called interpellation. Interpellation works by 'hailing' the subordinated subjects to position themselves in an unbalanced imaginary relation to the superordinate by creating imaginary representation of reality into the mind of the subordinated (Selden, 1993:130).

In order to recognize how ideological state apparatus actually works, it is necessary to point out two basic distinctions between the two types of state apparatuses. The first distinction is that the RSAs tend to be centralized and homogeneous, whereas the ISAs are less centralized and more heterogeneous. The form of ISAs is more difficult to define and recognize. Secondly, RSAs work in public realm of existence. Every citizen of the State is subjected to it. Its privilege is to have authority on everyone in the country with no exception. On the other hand, ISA can access the private realm of existence of the people. The second distinction lies in how they function. The RSAs function predominantly by violence and repression but may also secondarily function by ideology, while the ISAs function primarily by ideology but may secondarily involve punishment or repression.

In order to understand how the main character in the novel is disciplined by the hospital, Foucault's theory on power relations in meaning finding is required. For a long time, physical punishment in the form of a public torture has been practiced. In the past, the punishment, or "scaffold" in Foucaultian term, was practiced in order to maintain the absolute power of a king or ruler. Yet, in the contemporary society,

according to Foucault, the scaffold is still practiced although in different forms. It disciplines the body although the body is no longer tortured publicly. However, discipline, which is the essence of scaffold to maintain power remains to exist in this system. Foucault wrote in his book *Discipline and Punish: Birth of Prison* (1979).

*...a punishment like forced labour or even imprisonment – merely loss of liberty – has never functioned without a certain additional element of punishment that certainly concerns the body itself: rationing of food, sexual deprivation, corporal punishment, solitary confinement...in fact it is most explicit practices... (Foucault, 1979: 15-16)*

Prison, school, hospital and other ISAs have been places to enact disciplining procedures. As Foucault writes in the early parts of the book, ISAs act out as the contemporary form of the scaffold and public torture although not in the same forms. The purpose of discipline is to maintain or invest power and to eliminate resistance. Discipline exists for the sake of the ruling class. Both scaffold and discipline focus on the body. Yet, what they do to the body is quite different. Scaffold, as Foucault notes, was the way to show power. It was essentially invented to relish the revenge of the King to anyone found guilty by law, by the act of treason, or any serious crime. Crime, in this sense, had a personal relationship with the King for the rules in Monarchy era were made by King and royal advisors. So, the rules violation was considered as the personal insult to the King directly. One important aspect in scaffold was fear. This fear was the real medium of the King in investing his power through scaffold. Anger might even arouse in the midst of the audiences during the procession of dragging the criminal to the scaffold. When that happened, the King could then use the audiences' fear. The audience becomes informed of the crime committed by the criminal during the procession as the he or she was forced to give a speech or show the instrument used in committing the crime. Afterward the audience would agree with the King that he or she had to be brought to the scaffold. Thus, the audience became afraid of the scaffold. They learned about the crime

and would strive to avoid the same thing done by the criminal. As the audience participated in the scaffold procession, they, in fact, showed their fear to the King. They knew exactly what the crime was, thus they knew exactly what was going to happen with them when they committed such crime. To this point, the King had succeeded in investing his power through the body of the condemned criminal and eventually to the body of the audiences.

In discipline enactment, this type of fear is not used. What is used in the discipline is the systematical scheme to invest power which leads to obedience. This discipline is more invisible, subtle and more difficult to be recognized by the people. The disciplining power uses the norms and laws that are abstract, yet have the ability to affect people. Power in the disciplining process does not need a condemned body to create fear, but it would rather utilize norms and laws to achieve its goal. These norms and laws reform the body for the body will accept them as the guide in their behaviors. And the body, like in the scaffold system, also acts as the medium, or 'strategy' in Foucault's terminology, to invest the power in their social relationship. The difference is that while the scaffold system invests power through fear, discipline invests power through the obedient (docile) body. The obedient body will infect all the bodies around it and makes a kind of domino effect. Discipline makes the body docile for docile body is easier to be transformed into any kind of body for the sake of power (Foucault, 1979: 15-23).

From the explanation above, it can be concluded that discipline is a new paradigm of spreading power. Power is injected (invested) to its objects not through scaffold system with its show of physical power but through the disciplinary system. Foucault theorizes many ways to impose discipline, among others are examination, normalizing judgment and panopticism.

Examination is the mechanism that is always present in the disciplinary system. Examination is the essential practice to exercise power. Therefore, examination is always found in the ISAs. Below is a quotation

about examination from Foucault's *Discipline and Punish*;

*...it is a normalizing gaze, a surveillance that makes it possible to qualify, to classify, and to punish. It establishes over individuals a visibility through which one differentiates them and judges them. That is why, in all the mechanism of discipline, the examination is highly ritualized. In it are combined the ceremony of power and the form of experiment, the deployment of force and establishment of truth...* (Foucault, 1979: 184)

From the quotation above, it can be concluded that the examination is the fundamental action to establish truth (discourse) on the object of power, especially to those whom power is exercised on. The word "surveillance" is one important thing in the examination. Surveillance provides any information needed by the state apparatuses to build the discourse. Through surveillance, power has the access to the object of power. The information becomes the basic of normalizing judgment toward the object. Then, the discourse of normal-abnormal will be built up. At this point, power is then invested into the body of the object because as the normalizing judgment penetrates the body, the power follows it. After the normalizing judgment, the body that is now docile (disciplined) is completely under the influence of power. The example is the hospital system. Hospital has a system called a visit. In a certain continuous period, an assigned doctor pays visits to his or her patients. During the visit, the doctor will practice "surveillance" to the body of the patient. The doctor will get the information as he or she investigates or examines the patient, and judges whether the patient is sick or not. If the patient is diagnosed with sickness, the patient is rendered sick by the doctor. A discourse then is created from the condition of the patient and afterward the ways to disciple (normalize) the patient will easily follow suit (Foucault, 1979: 187-194).

Normalizing judgment is the next step after the examination. If the examination is action of 'establishment of truth', then normalizing judgment is the method to force this truth. According to Foucault, "a small

penal mechanism" is always to be found at the center of all disciplinary systems (1979: 177). Thus the discourse of truth created by the application of the examination is forced to the disciplinary objects using a system of punishment. The quotation below will explain the use of this punishment.

*...the art of punishing, in the regime of disciplinary power, is aimed neither at expiation, nor even precisely at repression...the perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes. In short, it normalizes* (Foucault, 1979: 182-183).

Punishment is essential in this process of normalizing judgment. Its aim is not merely to hurt or to warn people. It is more than that. Punishment in this sense has a political mission in order to achieve larger goals. Punishment in this sense is called 'infra-penalty' or small penalty (Foucault, 1979: 178). Furthermore, it is not always in the shape of violence. It sometimes takes shape of warning, humiliation, accusation etc. The goals of this punishment are to make the punished know that what he or she does is not normal. The punished is forced to compare and differentiate his or her behaviors with the behaviors of those who are considered 'good'. They are forced to accept these norms called normality. Then, they are forced to follow that. In other words, the punishment tries to homogenize (to make all people follow the same norms) the behaviors of the people.

By judgment that normalizes, a certain system will be kept alive in the society because everybody is forced to follow the system as the system runs disciplinary system. Power relation works to maintain their existence through this normalizing judgment. It keeps the structures in the society the same from time to time. Therefore, the state can only survive only by practicing and maintaining this system because state needs docility. Docility needs standardization for normal and abnormal. So, every state apparatuses use the same standardization of normal and abnormality to make people docile. The punishment takes

form of a system that Foucault calls 'infra-penalty' system. Infra-penalty system works in a partitioned area and each area has different kinds of methods of punishment. For example, the punishment in school will be different from the punishment in a hospital. In Althusserian term, every ISA has specific methods of infra-penalty to exercise discipline.

Foucault perceives power not as a centralized body in a society that controls everything but rather power is like a micro-organism spread in every relationship among people and between the people and the society. As a matter of fact discipline is "...a modality of its (power) exercise, comprising a whole set of instruments, techniques, procedures, levels of application, targets;...a technology" (Foucault, 1979: 215), the need of an instrument capable of controlling the whole targets is at present. This instrument is what Foucault calls 'panopticism'. Panopticism is the system that "...induce in the inmate state of conscious and permanent visibility that assures the automatic functioning of power..." (Foucault, 1979, 201)." In other words, panopticism works as one of the disciplinary method that makes people (object of the discipline) discipline themselves for power has been injected to them through the disciplinary system. In a Panopticon the prisoners are in a rather visible positioning. In this positioning, the prisoners are clearly visible from the central tower. Thus, the illustration shows that power functions automatically. Basically, the prisoners are those who are sentenced guilty for doing something wrong. Prison is meant to be the place to correct them. In a dungeon, the guards have to use physical power to discipline the prisoners to make them docile. Yet, in a panoptical prison, they do not have to do that for the prisoners will do the order by themselves without any physical pressure. It is because they are under constant surveillance of the central tower that they feel they are being watched all the time. With this 'anxiety' of being watched all the time, they will naturally become docile. This is what Foucault means by 'visibility is a trap'. In this process of making the prisoners always within the reach of visibility power is also exercised through the giving order to the prisoners so that eventually they will turn

into new men for they have been disciplined. In short, panopticism has two steps, the first is making the disciplinary object visible by putting him in a visible position then monitors him (surveillance), and secondly is the giving the order to be exercised by the object (the exercise).

Foucault believes that modern social, economic, or political institutions (state apparatuses) work in the panopticism paradigm.

*...and it maybe taken over either by 'specialized' institution (the penitentiaries or 'houses of correction' of the nineteenth century), or by institutions that use it as essential instrument for a particular end (schools, hospitals)...or by apparatuses that have made discipline their principle of internal functioning (the disciplinarization of the administrative apparatus from the Napoleonic period), or finally by state apparatuses whose major, if not exclusive function is to assure that discipline reign over society as a whole (the police)... (1979: 215-216).*

In other words, modern society is shaped by those state apparatuses. The state maintains its authority or existence by controlling over the mind of its people through those apparatuses.

## The State and its Absolute Power

It noteworthy to mark what Fransesco Carletti said about Japan in 1597, as he found that "*in Japan, it is difficult to do something that is unnoticed by the rulers of the cities*" (Nakane, 1972). Such condition continues to the feudal regime of Tokugawa and a restorative regime of Meiji. The changes and shifts do happen yet not much. A newspaper called The Times Literary Supplement makes the claim that walks side by side with the claim of Carletti, "*...Modern Japan's progress is founded, ironically, on social patterns which existed centuries ago*". Many countries are originated from kingdoms or using feudal systems, but after centuries of adaptation those countries that are mostly republic now leave the old system behind. Japan is different. The formal system may have undergone some shifts, but the mentality

remains the same since the feudal regime of Tokugawa. In other words, the government may run in a modern system, but Japanese still keep their old feudal social patterns. For example, a mayor will be respected by the people of the city like in the time of Tokugawa regime. People tend to treat the mayor like a samurai ruler in the past (Nakane, 1972: 99).

David Riesman also notes that the Japanese does not get the meaning (political meaning) of democracy because they never really know it. The democracy in the government remains an empty term because democracy of Japan is built with the mentality of old feudalism.

*... 'democracy' does seem a way of doing business that combines commitment and high principle with lack factionalism and internecine conflict. People refer to organization as undemocratic if there is no harmony and consensus. Thus, democracy and politics would seem antithetical. (Riesman, 1967: 202)*

As a result, with the existence of feudal mentality in most Japanese, the laws that are produced are just other forms of feudal laws which lays great power and privilege in the hand of the rulers (government) and the people just cannot do anything because they have to obey them as it is their duty to respect the rulers. This is what makes the State holds the highest absolute control over the life of the people. The State runs the country like a monarch would though there are many changes in the laws in the time of Meiji Restoration.

Robert Ozaki, an anthropologist, writes about the absoluteness of the Japan government's power on their people.

*...under the constitution of Meiji, what cannot be believed now truly happened. On the 31<sup>st</sup> of August 1935, Supreme Court of Japan frees a case of single accident that involves a man, who is later permanently physically defected because of a fire-fighter car driven carelessly hits him. The reason presented by the Supreme Court is that the fire-fighter is practicing to run its official duty for his country,*

*therefore no laws can be used to sue the State in the case of driving carelessly and single accident. Thus, any fire-fighter cars in Japan have official right to hit a pedestrian (107-108).*

Ozaki in his books give many fact-findings related to the absoluteness of government power in Japan because the feudal mentality on both sides (the ruler and the ruled). This absolute power makes the people have no right to defend themselves and also no rights to be involved in the government.

Absoluteness of the government that has run for years has shaped the people of Japan and can clearly be seen through the practice of *Marugakae*. *Marugakae* is a belief in the totality of someone to a group where he/she belongs to, like country, association, companies etc. This belief is also a heritage from an old feudal system and is still practiced today in Japan. As a professor of social anthropology, Chie Nakane observes,

*...a man is classified primarily according to the group to which he belongs to (or the individual to whom he was attached); assessment is in terms of his current activities, rather than the background of his birth... (Nakane, 1972: 108)*

*Mura* is everything for a person. *Mura* is the thing where a person is completely inside which means that person has to obey the master of the *mura* which is made possible as Japanese believes in *oyabun-kobun* relationship. *Oyabun* is parent and *kobun* is children. The term implies that relation between members of group is determined by seniority which is based on the duration of joining the *mura*. So, every new person in the *mura* will certainly be the *kobun*. In other words, a person is always someone's *kobun* and probably someone's *oyabun*. This *oyabun-kobun* relation is also applied among *muras*. There is a *mura* that is considered higher than other *mura*. For example, Tokyo University is the best *mura* in the field of education and therefore every lecturers and students of this *mura* is socially better respected than every students and lecturers of other *muras* (universities).

Every *mura* has the privilege to discipline its members with its own concepts. But, if there is a higher *mura*, that *mura* will follow exactly the same standards given by the higher *mura*. Thus, every *mura* always has its 'senior' which results in every *mura* following the same system, for they are under one big *mura*, the State. This is why Japanese is homogeneous because they tend to follow or copy-cat people with higher achievement. This kind of structure of society leads to 'consciousness of ranks' which decides to whom they will bow and whom they will oppress. Therefore, the relationship between people is based on domination, as pointed out in the following quotation

*...in everyday affairs a man who has no awareness of relative rank is not able to speak or even sit and eat. When speaking, he is expected always to be ready with differentiated, delicate degrees of honorific expression appropriate to the rank order between himself and the persons he addresses. The expression and the manner appropriate to a superior are never to be used to an inferior...(Nakane, 1972: 31)*

This system is what makes the Japanese well-known for their hard-working ethics, politeness, obedience etc., for those are the standards put on them. This system does not allow any rebels. They are forced to bow to the 'seniors'. If they do not do that, they will be expelled from their *mura* and everyone will look down on them for they do not involve in any *mura*, they are considered the lowest of all.

*...at any gathering or meeting it is obvious at first glance which is the most superior and the most inferior persons present. The frequency with which a man offers an opinion, together with in order in which those present speak at the beginning of the meeting, are further indication of rank...in a very delicate situation those of an inferior status would not dare to laugh earlier or louder than their superior. To this extent, ranking order not only regulates social behavior but also curbs the open expression of thoughts...(Nakane, 1972: 35)*

From the quotation above, it can be recognized clearly who holds the standards of being right or wrong. Those of the superior ranks are the decision makers on one's normality and also dignity.

### **The Freak Named *Bird***

This part will describe how *Bird*, the main character of the novel is portrayed as a physically weak, alcoholic, perverted and failed man. According to M.J. Murphy information about a character is important in understanding a literary work because it can help reveal the author's intention (Murphy, 1972). The name 'Bird' is given by his friends in high school because his physical figure reminds people of a bird.

*...it wasn't only that his hunched shoulders were like folded wings, his features in general were birdlike. His tan, sleek nose thrust out of his face like a beak and hooked sharply toward the ground his eyes gleamed with a hard, dull light the color of glue and almost never displayed emotion, except occasionally to shutter open as though in mild surprise. His thin, hard lips were stretched tightly across his teeth; the lines from his high cheekbones to his chin described a sharply pointed V. And hair licking at the sky like ruddy tongues of flame... (Oe, 2002: 4)*

From the quotation above, Oe gives the readers a very clear image of the visual impression one gains in meeting *Bird*. It is the physical code that becomes his identity. He is 'recognizable' and remembered in this image. He is also small and thin, "except for a punch on his belly, remained as skinny as ever..." (Oe, 2002: 4). He is also described as physically different and noticeable among the crowd by his likeness to "a drowned corpse" who "slouched forward when he walked and bunched his shoulders around his neck" like an "emaciated old man who was once an athlete (Oe, 2002: 4)."

The visual impression of Bird as a man who lacks of spirit, loser, strange is emphasized especially by his weak, vulnerable and unattractive physical appearance. His physical appearance points out his substandard condition, and

underscores the fact that he is not deemed unsuccessful, weird and unusually different from the rest of the characters in the novel. The idea of Bird being not normal has already been infused in the novel from the beginning.

Bird is also described as a person with an unusual passion for Africa. He has a big dream of going to Africa. Africa for him is a land of freedom. His intention to go there is shown by his initial attempt to buy road maps of Africa.

*...“I’m looking for the Michelin road maps of west Africa and Central and South Africa”. The girl bent over a drawer full of michellin maps and began to rummage busily. “series number 182 and 185,” Bird instructed, evidently an old Africa hand... (Oe, 2002: 2)*

However, Bird’s passion for Africa meets many challenges because it will cost a lot of money that he might have to sacrifice his family in order to fulfill his dream.

*...if he included the money he could pick up as a part-time interpreter, he might manage in three months. But Bird had himself and his wife to support, and now the existence on its way into life that minute. Bird was the head of the family! (Oe, 2002: 2)*

*Bird* is also addicted to alcohol. Once, he passed four weeks or seven hundred hours drowned in the sea of alcohol, “...like a besotted Robinson Crusoe...” which becomes one of many reasons why his wife, his parent in-laws, and the people around him look down on him.

*...Bird could imagine how his mother-in-law would react if he arrived at bedside of his wife and new-born child, reeking of whisky. (Oe, 2002: 7)*

His habit of drinking alcohol often leads to irresponsible behavior such as raping Himiko when he is still in high school.

*...when I was good and drunk I took her virginity in what amounted to a rape, outdoors, in the middle of winter, and I*

*didn’t even realize what I was doing! (Oe, 2002: 72)*

Bird is also described as an unsympathetic man whose mind often wanders around things considered as taboo in his society such as having a sexual intercourse with a transvestite or having wild imagination of killing his mistress and rapes the corpse. Bird felt a surge of affection for the young man masquerading as a large woman, would he succeeded in turning up a pervert tonight and making him a pigeon? Maybe I should have found a courage to go with him myself (Oe, 2002: 5-6).

He is also incapable of showing any affection to anyone, including his newborn baby. He repeatedly thinks that his baby is a “monster” so that he makes some attempts to get rid of the baby. He is also incapable of showing any commitment to his wife or family. He does not enjoy every contact with the hospital, the cram-school where he teaches, the university where his father teaches etc. Bird cannot get along well with the norms and rules in the society because they render him a freak. He is a person who does not have a sense of attachment to anyone or is alienated from every *mura* and everybody.

### **The Disciplining of *Bird* by the Hospital as an Ideological State Apparatus**

As described earlier, *Bird* is not an obedient member of a society so he is a threat to the existing order in the society. He disobeys norms and values in the ideological frame believed in the society he lives in. Because of that, *Bird* has gone through difficult time during his interaction with the hospital which runs its role as an ideological state apparatus functioning to inject state’s ideology to its people.

Foucault argues that there is a system called discipline that applies in the society with the state apparatuses as the motor (Foucault, 1979: 15-16). There are many methods of discipline, yet in this research there are only three disciplinary methods i.e. examination, normalizing judgment and



panopticism, to define what the hospital does to Bird.

To start a disciplining process, information on the object of discipline must be obtained as it will become the base for judgment. Every object of discipline will be made into a 'case', in the sense that the object will be examined and data or information will be gathered from it (Foucault, 1979: 187). The information should be gathered from the object of discipline so that he can be qualified, classified and finally punished (Foucault: 1979, 184). Thus, the information gathered from any object of discipline can be politicized.

The politicization of information also takes place in the interaction between the hospital and *Bird*. Following Foucault's theory of normalizing judgment, the hospital normalizes *Bird* by forcing him to admit the power of the hospital especially in terms of giving information that *Bird* needs.

*...his eyes were adjusting to the darkness in the room: now he discovered a tribunal of three doctors watching in careful silence as he settled himself in the chair. Like the national flag in a court room, the coloured anatomy chart on the wall behind them was a banner symbolic of private law.*

*"I'm the father," Bird repeated irritably. It was clear from his voice that he felt threatened.*

*"yes, allright," the doctor in the middle replied somewhat defensively, as if he had detected a note of attack in Bird's voice (Oe, 2002: 23)*

The relation between *Bird* and the doctors is one between professionals and layman. The hospital underscores this fact by making sure that the layman knows nothing and has to rely heavily on the doctors' expertise if he wants everything to be fine. Bird is also forced to admit that his position is sub-ordinate toward the super-ordinate one, represented by the doctors. The hospital's power on the sub-ordinate is further emphasized when the Director of the hospital refers to the baby as 'goods' instead of beginning an explanation, he took a pipe from

his wrinkled surgeon's gown and filled it with tobacco

*..."would you like to see the goods first? "his was too loud for the small room..."well then, would you like to see the goods?"..."would you explain first, please?" Bird sounded increasingly threatened..."that might be better: when you first see it, it's quite a surprise. Even I was surprised when it comes out." Unexpectedly, the director's thick eyelids reddened and burst into the childish giggle... (Oe, 2002: 23-24)*

To *Bird*, the doctor's choice of word reveals his condescending attitude toward him and his baby, thus highlighting the power of the hospital. 'Panopticism' in the case of *Bird* can be explained by taking the telephone calls from the hospital and the intensive ward quiz as a mechanism of surveillance which enable the hospital to make Bird 'visible' by the hospital. The effect of this surveillance method is Bird's gradual behavioral changes as the result of feeling monitored all the time. In the following quotation, it can be seen how *Bird* becomes confined by the telephone calls.

*...the phone was ringing. Bird woke up. Dawn, and raining still. Bird hit the dump floor in his bare feet and hopped to the phone like a rabbit. He lifted the receiver a man's voice asked his name without a word of greeting and said, "please come to the hospital right away. The baby is abnormal; the doctor will explain (Oe, 2002: 20)*

The manner of which the hospital phones *Bird* indicates the relation between *Bird* and the hospital. The hospital runs as the commander and *Bird* as the commanded. In this way, the power is invested toward Bird. Bird is forced to 'admit' that the hospital has the power to control him because in that condition Bird has no choices but to follow the order given. Borrowing Foucault's term, it is called the 'exercise'. The hospital gives him orders to follow. Bird that loves to enjoy his time by day dreaming or drinking alcohol no longer has time for it.

*...all that afternoon, their attention was on telephone. Bird stayed behind even it was time to shop for dinner, afraid the phone might ring while he was out. After dinner, they listened to a popular Russian pianist on the radio, but the volume away down, nerves screaming still for the phone to ring. Bird finally fell asleep. But he kept waking up to the ringing of a phantom bell in his dream and walking over the phone to check (Oe, 2002:134)*

The quotation above shows how Bird becomes disciplined through the process of exercising over and over. Panopticism has been successfully applied on him. The effects of the Panopticism are now started to take over him. He starts to feel afraid to be away from the telephone. He is no longer free but under the control of the hospital.

Another 'exercise' Bird undergoes is what Bird calls the intensive ward quiz when he is asked by the nurse to identify his baby.

*..."can you tell me which is yours?" standing at Bird's side, the nurse spoke as if she were addressing the father of the hospital's healthiest and most beautiful baby. But, she wasn't smiling, she didn't seem sympathetic; Bird decided this must be the standard intensive ward quiz.. (Oe, 2002: 91)*

Having placed Bird, as the object, the quiz begins. At first, he objects to the quiz as he *"understood that the game had been a kind of initiations into the intensive care ward..."* (Oe, 2002: 94). He understands that he has to be able to answer the nurse because that will mean he is normal. That is why he thinks so hard to guess. The nurse forces him to answer by keeping on questioning Bird *"...have you guessed?..."* (Oe, 2002: 93). After a long pause, she asks again, *"..haven't you figured it out yet?..."* (Oe, 2002: 93). The continuous questions are intended to function as a normalizing judgment for him. Failing to guess, Bird feels that is wrong, and he feels punished for his lack of care and love indicated by his inability to guess. The quotation below shows the effects of the normalizing judgment on Bird's dignity and his behavior of day dreaming.

*...Bird gazed forbearingly at the incubator the nurse had indicated. He had been under her influence ever since he had entered the ward, gradually losing his resentment and his need to resist. He was now feeble and unprotesting himself, he might have been bound with strips of gauze even like the infants who had begun to cry in a baffling demonstration of accord. Bird exhaled a long, hot breath, wiped the sweat from his brow and eyes and cheeks. He turned his fists in his eyes and blackish flames leaped: the sensation of falling headlong into an abyss: Bird reeled.... (Oe, 2002: 94)*

How different Bird now is. The old Bird will burst in anger which is how he usually reacts when his dignity is violated upon. This means that the infra-penal system works. It works within the object being disciplined by correcting himself after being forced to distinguish the 'normal' from the 'abnormal'. The hospital doctors normalize Bird through a series of discussion about the possibility of the baby's normal future. After the baby is transferred to another hospital, Bird discusses with the doctors the possibility of doing a surgery to the baby. Surprisingly, Bird, being uncertain of the baby's possible survival refuses to let the doctors operate the sick baby. The doctors' reaction are as follows All the doctors stared at Bird and seemed to catch their breath. Bird felt capable of even the most shameless assertions at the top of his voice.

*..."Will you take the infant with you, then?" he said brusquely, his anger evident. "Yes, I will." Bird spoke quickly, too. "Don't let me keep you waiting." The most appealing doctor Bird had encountered in this hospital laid bare the disgust he felt for him. ... "Are you really going to take the baby away?" the young pediatrician asked hesitantly as they stepped into the hall. ... (Oe, 2002: 179)*

The young pediatrician also tries to disapprove of Bird's comment on his baby which he think *" doesn't look like anybody; it doesn't even look human!"* by saying *"I wouldn't say that-"* although his tone only reflects a feeble reproof before he asks again

in troubled manner "You're sure you won't reconsider?"

When the brain surgeon expresses his disgust at Bird's unwillingness to defend the baby's life and when the pediatrician repeatedly asks him to reconsider his decision, Bird is once again exposed to the standard norms of what is expected from a father in his society. The guessing quiz and the reactions of the doctors are the representation of *Marugakae* system as far as the standard of love is concerned in it. The standard of care and love 'introduced' to Bird by the hospital through the quiz and doctor's reaction is in fact heavily constituted with the family system in Japan, *Marugakae*. *Marugakae* system requires a totality of a person in his *mura*. In the realm of family, a *mura* for a person is his nucleus family (Nakane, 1972: 17). The baby's only *mura* is Bird's family. Thus, Bird has the duty to guide his baby until he finds his other *mura* which is the responsibility of Bird as the head of the *mura*. As a consequence, Bird is made to see that lack of attachment to the baby is considered abnormal. He is not supposed to run away from his responsibility for his family.

### The Disciplinary Actions as a process of Interpellation

According to Althusser, interpellation puts the individuals as the subjects of ideology in the social structures which can only be realized by making use of State apparatuses (Selden, Widdowson, 1993, 130-131). It is the production of individuals who are made subjects of ideology who should produce sets of norms and rules in accordance with the ideology (Smith, 1984: 128-129). In Foucaultian framework, as Falzon briefly clarifies, it is the process of shaping normality and indirectly shaping human beings (Falzon, 1999: 51-52). This process is what shapes the society. He even gives a distinction on the steps of this production of consciousness. The first is building an absolute truth or normality, taking advantages of power. The second is what he calls as 'enhancement'. Enhancement is the process of directing the individuals to the 'new' consciousness in accordance to the

prevailing structures and norms (Falzon, 1999: 48).

This study will not treat the disciplining actions done by the hospital or apparatus as merely actions to discipline people but as actions that inject a consciousness in accordance to the prevailing systems and their values and norms. As Falzon identifies, subjects of the new consciousness (ideology) will actively produce the ideology, or in other words, preserving the existence of certain values and norms as injected to them. After the process of interpellation, they become the agents of the State's ideology.

In relation to Bird's case, the process of interpellation results in his new consciousness which eventually preserves the continuity of the systems along with its values and norms. Bird has been through the disciplinary systems in the hospital. He has been the object of the discipline. He has been put as the object of panopticism and the politics of informations as the method in examination and normalizing judgment which is intended to evoke his obedience and admittance of power. The main characteristic of obedience is the loss of will to resist and the willingness to succumb to the system or power. Bird, in the earlier part of the novel is a person detached from his society and from everyone except his girlfriend, Himiko. He is a kind of person who defies the system. However, after the disciplining process in the hospital he has had a whole new perspective.

*...He thought about that thirty thousand yen he would have to pay the hospital. He had already decided where he would get the money; and for just the instant needed for the decision, the sensation of shame was displaced by a despairing rage at no one in particular, that made Bird tremble... (Oe, 2002: 103)*

Bird in the quotation agrees to pay the money though he has been through some 'inconvenient' treatment. He does not complain through in the way he usually does. He is now aware that he is a part of a system, a strong one, that he has not enough power to break it. Bird now has a larger picture of his environment. He is aware that he is merely a small dot in many bigger boxes and every box

has its norms and systems. He understands that he cannot get outside the box. He is a part of the box.

Bird is also finally aware of the unbalanced relationship between him and the apparatus. The relationship between the patients and the hospital is of subordinate and superordinate one. This consciousness is injected through the disciplinary actions like the phone call, the intensive ward quiz and the doctors reaction at his decision to give up on the baby. This also triggers the consciousness of Bird as a citizen. The consciousness as a citizen is not merely an understanding that he is a part of the State but also that he is the subject of the norms and system believed by the state. This consciousness is an admittance or agreement with the formal systems. Bird, in this sense, has become a subject of the ideology given to him. He is a part of it and continues too reserve the ideology. Thus, with the new consciousness, he is an agent of the State's ideology as seen in the following quotation.

*...I've decided to forget about a career in college teaching - I'm thinking of becoming a guide for foreign tourists. A dream of mine has always been to go to Africa and hire a native guide, so I'll just be reversing the fantasy: I'll be the native guide, for the foreigners who come to Japan." (Oe, 2002: 214).*

*"...in a few weeks' time you've become almost another person, that probably explains it"*

*"do you suppose?"*

*"You've changed." The professor's voice was warm with a relative's affection. "A childish name like Bird doesn't suit you anymore." (Oe, 2002: 214).*

It is the new consciousness of Bird to take a responsibility for his life and family. Rather than going to Africa, Bird turns his dream into becoming a guide for foreign tourists. The essence of freedom has left him as Africa stands for his craving for freedom and personal adventures. He also comes to says that *"...All I want is to stop being a man who continually runs away from responsibility"* (Oe, 2002: 211). Bird feels that he has the responsibility to get a job and

whether he realizes it or not, he has indirectly contributed to the stability of the economic system of the State as a whole. In *Marugakae* belief, as Japanese do, two people cannot make a relation in a horizontally balance because *Marugakae* believes in *oyabun - Kobun* logic of relationship. As the effect, a person in a face to face relationship with other person has to take a position above or below the other. So, a person has to be as productive as possible to get a better position in the relationship. This force to be productive is run by the hospital well. Bird is forced to be productive by those disciplinary actions. Through the disciplinary actions Bird is forced to feel remorse for his unproductive behaviors like day-dreaming or selfish dream to go to Africa to seek freedom. This value of productivity is one reason he chooses, now willingly, to join in a *mura* again.

## Conclusion

The ideology of the State is well transferred to Bird through the system of the hospital. Bird's shift of behavior at the end of the novel clearly shows the success of the interpellation process. The quotation of the happy-ending of the story represents the society acceptance or, in a rather cynical way, a celebration of the success of Bird's normalization process. The hospital, as the ideological state apparatus, works to inject the ideology believed in a country into the heads of its people in order to keep the hegemony continue rolling. The attempts done by the state apparatus force the changes in Bird's self which is initially pictured as unnatural.

## References

- Althusser, Louis. *Tentang Ideologi: Marxisme Struktural, Psikoanalisis, Cultural Studies*. Yogyakarta: Jalasutra, 2008. Print.
- Falzon, Chistopher. *Foucault and Social Dialogue*. London, New York: Routledge, 1999. Print.
- Foucault, Michel. *Discipline and Punish; the Birth of Prison*. London: Penguin Books, 1979. Print.
- Gramsci, Antonio. *Selections from the Prison Notebooks of Antonio Gramsci*. New York: International Publishers, 1983. Print.
- Murphy, M.J. *Understanding Unseens: An Introduction To English Poetry and the English Novel*, For the Overseas Students London: George Allen and Unwin, 1972. Print.
- Nakane, Chie. *Japanese Society*. Middlesex: Penguin Books, 1972. Print.
- Ozaki, Robert. *Manusia Jepang: Sebuah Sketsa Kebudayaan*. Semarang: Yayasan Karti Sarana, 1992. Print.
- Oe, Kenzaburo. *A Personal Matter*. 13<sup>th</sup> ed. Boston, Tokyo, Rutland, Vermont: Tuttle Publishing, 2002. Print.
- Riesman, David. *Coversations in Japan*. New York: Penguin Books, 1967. Print.
- Selden, R. Widdowson, P. *Contemporary Literary Theory*. Kentucky. The University Press of Kentucky, 1993. Print.
- Smith, Steven B. *Reading Althusser: an essay on structural Marxism*. Ithaca, London: Cornell University Press, 1984. Print.
- Kennedy, X. J. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. New York: Pearson Longman, 2007. Print.
- Kenney, William. *How to Analyze Fiction*. New York: Monarch Press, 1966. Print.
- Roucek, J. S., and R.L. Warren. *Sociology: An Introduction*. New Jersey: Little, Brown and Co., 1963. Print.
- Wellek, Rene and Austin Warren. *Theory of Literature*. Binding: Paperback, 1977. Print.

# Levy's Minimax Strategy in Translating a Popular Article: Theory in Practice

**Deta Maria Sri Darta**

deta.darta@staff.uksw.edu

English Department, Satya Wacana Christian University

## Abstract

*Translation is not merely a process of changing meaning from source language into the target one. It stretches far beyond to produce the result. To translate means to communicate; it conveys the message through language. As an act of communication, it touches other areas of disciplines, one of which is culture. Thus, in line with Levy's proposal, translation is a decision process. This article would like to explore the process of translating an article taken from popular magazine "Reader's Digest Canada". It shows the application of Levy's minimax strategy in coping with the problem of translating cultural aspect found in the text. The article concludes that some considerations need to be deeply thought before deciding the best way or choice to translate a text into the target language.*

**Keywords:** translating culture, minimax strategy, translation shift

## Introduction

Translation is not only an act and result of transferring meaning from one language to another; it is also an act of communicating. As being the act of communicating, translation, which is closely connected to language, cannot be separated from other disciplines. Because language is one of the products of culture, it carries the cultural background which is not always equivalent from one culture to another. Finding the equivalent meaning to replace the meaning from the source language to the target language is not always easy. As Jacobson says that everything can be translated to a certain extent (Hatim & Munday, 2004: 15), translators should try their best to find the equivalent meaning of the source language to target language, but of course there is limit in translation. The limit can be in translating idiomatic language which is sometimes very cultural.

Moreover Mona Baker says that translating cultural aspect of a text is one of

the problems commonly emerged in the translation process (2011: 18). Once the translation process is done, the effect starts to appeal. If a cultural aspect is successfully translated, it will make the message conveyed effectively. However, if the translator could not find the right equivalent, the new text might lose its cultural context that identify the source text.

Translating is a decision process as proposed by Levy (Hatim & Munday, 2004: 174). It means that in the process of translating, translators almost always face some choices. They have to decide which strategies to use, which style to maintain, which words that are equivalent. I have also been through this kind of decision process in my attempt to translate the articles that I chose. The discussion of this decision process will be further explained in the part of 'procedure in practice'.

This article will analyze the translation result of articles under the title *8 Crazy*

*Things You've Never Experienced* taken from "Reader's Digest Canada" September 2010. There are eight short articles under the title, but I did not translate all eight articles. I chose only three articles among the eight; I chose them randomly, without any purpose. But, accidentally I got two articles written by the persons who got the experience themselves, and one article which is written by the person whom the story was told to by the real person who experienced it. I took the articles because I would like to try to translate articles based on lived experience, to see the way writing style might be different from one writer to another. I also would like to test myself, whether my style of writing influence the process of translating different writing styles of lived experienced articles.

After translating those three articles, I found that I translated some parts of the articles with ease, but also there were some difficulties that I faced, especially in translating some idiomatic expression and contextual situation. I have to go in and out of dictionary, surf in the internet to find the equivalent that suit with the Indonesian context and culture. The analysis of the process of translating and the translation result will be the focus of discussion of this essay. The essay will discuss the procedures conducted in the effort of translating the articles based on the theories studied, and then it is followed by the analysis of the procedures application to see how far the theories can be put into practice. It is followed by the discussion of any shift emerged during the translation and then it is ended by a conclusion which also gives some suggestions.

## The Procedure in Theory

There are several theories used in the attempt of translating the three articles. This part of discussion will be divided into three parts. The first part will discuss the translation strategies and which strategies to be used, the second part is about Levy's minimax theory and how to apply it, and the last part talks about the necessity of knowing the text type, genre, and discourse.

## a. Text Type

Reiss in her article *Text-types, Translation Types and Translation Assessment* taken from Hatim & Munday (2004: 183 – 185) distinguishes three types of text based on her analysis of three basic types of communication situation. Those three types of text are informative, expressive, and operative.

An informative text aims to convey plain communication facts including news, knowledge, information, argument, opinions, feelings, judgments, and intentions. While expressive text is a result of a creative composition where the author shapes the content through its form. And the last type is operative text which aims to stimulate behavioural responses.

## b. Translation Strategies

There are some translation strategies suggested by Hatim & Munday on their book *Translation: An Advanced Resource Book*.

The first thing is form vs. content. We need to see how far the form needs to be maintained. If we are about to translate a poem or an advertisement, we really need to consider the form, since it gives a certain effect on the meaning or content of the source text. There is a famous paradox by Savory as cited by Carl James on his article reprinted on Hatim & Munday (2004: 195):

*A translation should read like an original work,  
and  
A translation should read like a translation*

Thus, the difficult task of translators is when they need to maintain the effect of the source text in the target text but they also need to maintain the target text as a result of translation not a recreation done by the translators.

The second is literal vs. free translation. Literal translation deals with word to word translation, avoiding the translators' interference of the meaning of the source

text. This strategy might be needed when we translate bible. But we need to be careful when we use this strategy since it might raise ambiguity when the meaning does not exist in the target language culture. Free translation is not completely safe either, because the translators' interpretation can ruin the real message. Thus, we need to be very careful in deciding whether we need to use one strategy strictly or dynamically.

### c. Levý's Minimax Strategy

Levý in the article entitled "Translation as a Decision Process" as reprinted on Hatim & Munday (2004: 174 – 175) – and it has been mention in the introduction – that translation is a process of deciding. This makes translators have to choose among a certain number of alternatives.

According to Levý, the translation theory tends to be normative in giving the translators optimal solution; while in the actual work of translation, it is very pragmatic, the translator must find one possible solution that requires minimum effort but resulted in maximum effect. The term used is MINIMAX strategy.

The strategy will make the translators to investigate the text before translating. First, the translators must know the stylistic of the original text, then to know the effect of the stylistic of the source text to see whether or not to preserve the style of the original text. The last step is to investigate the audience or the readers of the target text to know to what level the audience or the readers might require the preservation of style in order to understand the target text.

## The Procedure in Practice

This part discusses the application of the procedure provided in the previous part, started by the analysis of the source text used in this essay.

### a. The Analysis of the Text Type

The articles are taken from *Reader's Digest Canada*. They are under the title "8 Crazy Things You've Never Experienced". As I

read the articles, I found that they are written based on true stories. Therefore they are considered as informative text. Another consideration to put them under informative texts is because they give information, knowledge, and fact about what had happened to them. I could not find any behavioural stimuli, although I found that in some articles, the writers used their creativity in conveying their feelings. But still, conveying information is the main communication purpose.

In translating this particular type of text, according to Reiss (Hatim & Munday, 2004: 184), it is considered successful if the translation guarantees direct and full access to the conceptual content of the source language. Thus, the source text should be translated in full, without unnecessary redundancy. This is connected to the controversy whether or not additions and omissions in the target text are allowed in the informative type of text.

Ignoring the controversy, I think additions and omissions in translation cannot be avoided; even though in translating an informative text, where we have to deliver message as it is. Sometimes, it is not possible to avoid additions and omissions if we need to clarify certain information which is not common in the target language culture. In fact, these additions and omissions may become useful tools to make the translation result or the target text can read naturally and not awkward. An example of this situation is when I tried to translate the article 'How It Feels to ...Be Buried in an Avalanche'. An expression of "Wow, something is happening." is found on page 81 of *Reader's Digest Canada*; I could not find the Indonesian equivalence of the word 'wow' there, because if I replace it with 'wah', it does not feel right. Because 'wah' is an expression of wonder, while 'wow' there is not only wonder but confuse also (in that particular situational context there). Therefore, the word 'wow' is omitted – I did not translate it.

Another example taken from the same article is when the writer tried to describe the speed and force of the snow.



*The speed and force of the snow felt strong but not violent (81).*

I translated into 'kecepatan dan kekuatan saljunya sangat kuat namun tidak keras (kuat namun tidak merusak)'. I added more information to show the difference between the word 'strong' and 'violent', because I could not find the exact equivalent words in bahasa Indonesia.

Additional information was also put in the attempt to translate the description of feeling like: ... "- it felt like being in water up to your knees, then suddenly being hit by an overhead wave." I translated it into "rasanya seperti berada di pantai dengan air sebatas lutut, dan kemudian secara tiba – tiba dihantam ombak yang melebihi kepala."

## **b. The Strategy Used**

In the choice of translation strategy form vs. content, first I gave more points on the content, since to my consideration the form does not play big effect on the process of conveying message in target language. But then when I have finished translated the three articles, I found that there was some how different style of writing that should be maintained.

The three articles are all written based on lived experience, but one was written based on the true story retold to the writer by the one who experienced it, and the other two were written by the persons who experienced it. Thus, the style is different. I felt like I have to keep each specific style that was used by each writer. The first and the second articles were written by the same person, but the first article was written based on the retold story and the second was her own story. Although they were written by the same author, they had different style. The second article was felt more 'alive' compared to the first. The last article was quite a different style. It was more direct, full of expression of feelings, a little bit cynical, and had more idiomatic expressions that hard to find in the Indonesian equivalent.

Although I maintained the form a little bit in terms of the writing style, I gave more weight on the content still. The idea of those

three articles was to describe what extraordinary experience they had. This was what I had in mind during my attempt to translate the articles.

While in term of choosing which strategy to use between literal vs. free translation, I cannot help to stand in between, since I wanted to stay safe in the process of translating. As I finished analyzing the type of the text to translate, and found that those three articles were informative texts, I had to do literal translation to avoid missing the points of information that should be translated. But I also used free translation in some degree. It was used to keep the dynamic of the texts so that they can read. If I only used literal or word by word translation, the translation result or target texts would be too rigid and difficult to keep up with. It is because there were some idiomatic expressions that I could not find any direct equivalent in bahasa Indonesia.

The example of such idiomatic expression found in the second article. It is written: 'I told myself to breathe and finally got it right'. I could not literally translate into: 'Aku berkata pada diriku untuk bernapas dan akhirnya aku melakukannya dengan benar'. It is because such expression is not common in Indonesian culture. Thus, I replaced that with: 'Kucoba tenangkan diri, kuatur pernapasanku dan akhirnya aku tenang.' This expression is more dynamic and common in the target language culture. Another example is the term 'stonelike hands'. It is odd if we translated it into 'tangan seperti batu'. I tried to use 'tangan sekeras baja'.

## **c. The Application of Minimax Theory**

The application of the minimax theory was actually done unconsciously before I started to translate the three articles. The first step is to analyze the style of the source text. As stated earlier that I found the articles had different style of writing. Then I applied the second step that is to see whether the style should be maintained or not. If it gave effect to the understanding of text, then the style should be kept, but if not then the translators are free to use their own style of writing.

While applying the second step of the minimax strategy, I kept in mind about the text type. The articles are included as informative texts, where should be translated as they are without any redundancy. I came to conclusion that I had to keep the style in such a way that the target texts still show that they are informative texts.

When analyzing the audience of the target text, which is the last step in minimax strategy, I considered that the target audience of the *Reader's Digest* in Indonesia is different to those of the original audience. People in common will not read this magazine in Indonesia, but I dedicate the translation to Indonesian young middle age people who love to read. I tried to use everyday language as natural as possible to meet the audience. When it comes to the idea of preserving the style or not after analyzing the audience, I could not help to fall into confusion. It is because at one point, the style does not give a significant effect to the understanding of the text, but at other point, the articles are considered as informative texts, especially about lived experience. But, finally I decided to keep the style but dynamically.

### The Translation Shift

In the attempt to have a smooth translation result, some shifts could not be avoided to take place. To analyze the shift that occurred, I used the procedure listed by Vinay and Darbelnet (Hatim & Munday, 2004: 148 – 151).

There are seven procedures listed by Vinay and Darbelnet, but I did not use all of them. The common thing that I used was borrowing. This was done when I could not find the exact equivalent word in bahasa Indonesia, for example the word 'transceiver' and 'raspberry'. Although I borrowed the term, I gave additional information to explain the term. In that case, I added 'alat pelacak' for the transceiver and 'buah – buahan perdu' for the word raspberry.

Another common procedure used was equivalence. I used this when I found a certain idiom that is odd if translated literally, for example the word 'stonelike hands'. That

expression is not common in bahasa Indonesia, therefore I used 'tangan sekeras baja'. Another example is the replacement of 'his face was a mask of blood' into 'wajahnya bermandikan darah.'

The shifts happened were mostly on the level of text. I did not change the genre or the discourse of the text. The shifts occurred because the different cultural background between English and Indonesian that make some of the expression cannot directly translate. As far as I analyzed there is not any negative effect on the shifts. I got the impression that the shifts happened are helping the target audience to understand the information conveyed (but yet, I have not yet tested this translated articles to be read by any target audience, except myself).

Shift is also happened on the grammar aspect. I could not transfer the tenses indication into bahasa Indonesia, since there is no significant change of tense in bahasa Indonesia. Thus, the sense of activities happened in the past is not successfully translated into the target language. But this shift, I consider, does not give any significant changes in meaning, since it is not common to have tenses markers in bahasa Indonesia.

Mostly, throughout the translation process, gains are more cultivated than loss. That is because I tended to add more information to explain a certain situation, rather than omit it. But, of course, I also did omit some words as had been explained on page 4 under the sub title the analysis of the text type.

### Conclusion

After practicing to apply the theories of translation in translating several articles from English into Indonesian, I come up with some conclusion.

Translating is a dynamic activity of transferring message from one language to another, which changes from time to time. The translators' knowledge and experiences, which are formed by practices, play an important role in the success of translating.

The theories are there to help in exploring the world of translation especially

for 'a new comer' in the translation industry. But theories of translation are in line with the act of translation itself, that is subject to change. Thus, the theories are not fix and rigid rules for the translators to obey, but they must be wise in applying which theories suitable for having their work done.

It is important for translators to stick to the purpose of translating; therefore they can maintain their best to have their job done successfully. There are many examples of translation results especially in translating cultural aspect that show the importance of a careful decision in the process of translation. Translating literary text, for example, will make a certain cultural aspect be invisible in the target text as well as be perceptible in the target text (2012: 140).

The analysis confirms Levý that translation is a process of deciding. During my attempt to translate the articles, I had to face many choices; the choice of what kind of text, what strategy should be used, what kind of style, what kind of audience, etc. Those kinds of choices forced me to make up my mind. I had to decide most of the time. Thus, I agree with Levý to say that translation is a decision process.

The general wisdom in translation, which says that the translators should always translate into their mother tongue or 'language of habitual use', should be wisely considered. Since in translation there are many other aspects than merely transforming one word to another word in other language. When we deal with language, we must also deal with culture. If we are familiar with the language, we should also familiar with the culture of that language to make our job in translation lighten.

## References

- Baker, Mona. *In Other Words*. New York: Routledge, 2011. Print.
- Sri Darta, Deta Maria. "World Literature and Its Effect on Cultural Aspects". *Proceeding: UNNES ELTL: English Language Teaching and Literature in Relation to Culture*. 2012 pp. 139 -143.
- Glodjović, Anica. "Translation as a Means of Cross-Cultural Communication: Some Problems in Literary Text". *Facta Universitatis*. Vol. 8 No. 2 2010 pp. 141 – 151.
- Hatim, Basil & Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004. Print.
- Hatim, Basil and Ian Mason. *The Translator as Communicator*. New York: Routledge, 1997. Print.
- "8 Crazy Things You've Never Experienced". Articles in *Reader's Digest Canada* page 80–87. September 2010. ([www.readersdigest.ca](http://www.readersdigest.ca)). Web. October, 25 2010.
- Roucek, J. S., and R.L. Warren. *Sociology: An Introduction*. New Jersey: Little, Brown and Co., 1963. Print.
- Wellek, Rene and Austin Warren. *Theory of Literature*. Binding: Paperback, 1977. Print.

# A Look at the World through a Word "Shoes": A Componential Analysis of Meaning

**Miftahush Shalihah**

*miftadia\_laula@yahoo.co.id.*

English Language Studies, Sanata Dharma University

## Abstract

*Meanings are related to language functions. To comprehend how the meanings of a word are various, conducting componential analysis is necessary to do. A word can share similar features to their synonymous words. To reach the previous goal, componential analysis enables us to find out how words are used in their contexts and what features those words are made up. "Shoes" is a word which has many synonyms as this kind of outfit has developed in terms of its shape, which is obviously seen. From the observation done in this research, there are 26 kinds of shoes with 36 distinctive features. The types of shoes found are boots, brogues, cleats, clogs, espadrilles, flip-flops, galoshes, heels, kamiks, loafers, Mary Janes, moccasins, mules, oxfords, pumps, rollerblades, sandals, skates, slides, sling-backs, slippers, sneakers, swim fins, valenki, waders and wedge. The distinctive features of the word "shoes" are based on the heels, heels shape, gender, the types of the toes, the occasions to wear the footwear, the place to wear the footwear, the material, the accessories of the footwear, the model of the back of the shoes and the cut of the shoes.*

**Keywords:** shoes, meanings, features

## Introduction

There are many different ways to deal with the problem of meaning. It is because meaning is related to many different function of language. Finegan (2004: 181-182) states that there are three types of meaning. They are linguistic meaning, social meaning and affective meaning. Linguistic meaning deals with both sense and reference. Social meaning is what we rely on when we identify certain social characteristics of speakers and situations from the character of the language used. Affective meaning is the emotional connotation that is attached to words and utterances.

Sometimes, a word or lexeme can bring a complex semantic structure. A lexeme is combined from smaller components of meaning which are combined differently to for a different lexeme. A lexeme can be

analyzed and described through its semantics components which help to define differential lexical relations, grammatical and syntactic processes. Based on semantic theory, lexeme can be classified according to hared and differentiating feature. The semantic features explain how the member of the set related to one another and can be used to differentiate them from one another. The determination of such features is called as componential analysis.

## Discussion

Componential analysis is a method that looks at each word as a bundle of different features or components. The focus of componential analysis is to find the features that are necessary and sufficient for a given item to be an example of a given word. To determine the meaning of any form, contrast must be found, for there is no meaning apart

from significant differences. Nida (1975: 31) states,

*If all the universe were blue, there would be no blueness, since there would be nothing to contrast with blue. The same is true for the meanings of words. They have meaning only in terms of systemic contrasts with other words which share certain features with them but contrast with them in respect to other features.*

Nida then categorizes the types of components into two main types, i.e. common components and diagnostic or distinctive component. Common component is the central component which is shared by all the lexemes in the same semantic domain or lexical field. Diagnostic or distinctive component is served to distinguish the meaning from other from the same domain.

Leech (1976: 96) states there is a very simple example to explain those two types by providing the words man, woman, boy, girl and other related words in English. Those all words belong to the semantic field of 'human race' and the relations between them may be represented by the following table.

Components	Man	Woman	Boy	Girl
[human]	+	+	+	+
[adult]	+	+	-	-
[male]	+	-	+	-

In the semantic domain of man, woman, boy and girl, [human] is the common component, and they are distinguished by [adult], [male], [female] as the diagnostic components.

Componential analysis can be done within the same semantic domain. Nida (1975: 48) states there are three basic steps in the procedure for determining the diagnostic features. The first one is determining the common feature and line up all the apparently relevant differences in form and possibly related function. The second is studying the relations of the features to one another, in order to determine the redundancies and dependencies. The last one is formulating a set of diagnostic features and testing such a set for adequacy.

Furthermore, Nida (1975: 54-61) has developed there three basic steps into six procedural steps which are important for analyzing the components of a related set of meanings. The first is conducting a tentative selection of meanings which appear to be closely related, in the sense that they constitute a relatively well-defined semantic domain by virtue of sharing a number of common components. In this case, the meaning of father, mother, son, daughter, brother, sister, uncle, aunt, nephew, niece, and cousin all share the components of being applicable to human beings and designated persons who are related either by blood or by marriage.

The second is listing all the specific kinds of referent for each of the meanings belonging to the domain in question. In some special situations one may even be able to list all the referents. For father and mother, as related to any one ego, there would presumably be only one referent. Expressions such as father-in-law, mother-in-law, stepfather, and stepmother are all regarded as separate semantic units and should be treated only as parts of extended domain, since they are clearly secondary in formal as well as semantic structure.

The third, determining those components which may be true of the meanings of one or more terms, but not of all the terms in question. Obviously some of the meanings, as reflected in the differences between referents, involve the component of female sex, e.g. mother, aunt, daughter, sister, niece and cousin, while others involve the component of male sex, e.g. father, uncle, son, brother, nephew and cousin. The term cousin is non-distinctive with respect to sex. One must proceed further to determine those components which do make distinctions and ultimately the features of sex, generation and lineality and consanguinity vs. affinal relations prove to be the distinctive features.

The fourth is determining the diagnostic components applicable to each meaning, so that the meaning of father may be indicated as possessing the components: male sex, one ascending generation, and direct descent; mother as female sex, one ascending generation and direct descent; brother as

male sex, same generation as ego, and first degree of laterality, etc.

The next one is cross-checking with the data obtained by the first procedure. On the basis of the diagnostic features, one should be able to apply the correct terms to the referents known to possess such features. The last one is describing the diagnostic features systematically. It may be done simply by listing the diagnostic features for each meaning (or term) or the arrangement of such data in the form of a tree diagram or matrix.

The actual linguistic procedures employed in componential analysis consists of four types, they are naming, paraphrasing, defining and classifying (Nida, 1975: 64-66). The process of naming is in certain respects similar to reference, though the perspective is somewhat different. Reference is usually described as the relation established between linear unit and a referent, while naming is the specific act of designating a referent. Paraphrasing is also an important linguistic function and one can spell out the distinctive features of any semantic unit by employing certain types of paraphrases. Uncle can be paraphrased into my father's brother or my mother's brother.

The process of defining would seem to be simply another form of paraphrase, but defining is a highly specialized form or paraphrase and is rarely used in actual language situations. It consists essentially in combining all the various specific paraphrase into a single statement based on the diagnostic components of the particular meaning in question. Uncle may be defined as the brother of one's father or mother or the husband of one's aunt.

The last one, that is classifying, involves a triple procedure. The first is lumping together those units which have certain features in common. The second is separating out those units which are distinct from one another. The third is determining the basis for such groupings. Classification is never merely a process of putting referents into conceptual files for the basic kinship terms in English, it is essential to establish the features

of sex, generation, degree of lineality and consanguinity-affinal distinction.

This paper will observe the componential analysis of the word shoes. Shoes are the protective items that enables us to protect ourselves during various activities, comfort us in various outdoor environments, provide us with another way to express ourselves with their designs and uses that changed from ages to ages and from civilization to civilization. With the combined minds and traditions, our ancestors quickly gained skills to adapt to any kind of environment, from scorching hot deserts, humid swamps, icy landscapes, mountainous cliffs, to moderate plains and lush forests. All those environments required its own dress code, with shoes playing very important part for enabling people to move, work and live more longer, safer and healthier. First archeological evidence of protective covering of the feet comes from 40.000 B.C., exactly in those times when humans from Africa came to Europe and started their expansion toward all four corners of the Earth.

After the modern human civilization appeared in the Middle-East and northern Africa kingdoms of Babylon, Assyria and Egypt, production of shoes finally started to happen on more widespread and "industrial" scale. The need of protecting feet from scorching sands gave birth to first sandals some 6 thousand years ago, and during the time of the Egypt pharaohs the first mentioning of high heeled shoes started appearing in the historical records. Even so long ago, high heel shoes started their life as synonyms for wealth, political position and social influence. As the centuries went on, trade with other European countries slowly transferred the fashion of high heeled shoes to the Greece and Rome, where they were used from highest position in their ruling classes to all the way down to the common people and even slaves. Simple wooden clogs, sandals, leather buskins, slippers, high heeled shoes and many other types of protective foot items were used during those ancient times.

During the last 700 years, there were countless fashion changes that brought and took away many types of shoes from use in Europe and entire world. In the last 150 years

emergence of faster communication and new ways to faster produce clothing and shoe items brought tremendous rise of new fashion trends in Europe and United states, who quickly became leaders in production of new types of shoe designs. New materials, faster manufacture and means for widespread popularization of these items (television, radio, and newspapers) created many new types of shoes that are in use even today. The best and most popular examples of this new wave of shoes are American Sneakers who were created in early 20th century when manufacture of cheap gum soles enabled Charles Goodyear to create cheap and reliable canvas shoe that was both durable, light and silent (which was the feature that gave them their name), and steel heeled Stilettos from Roger Vivier, which enabled females to proudly showcase their femininity, sexual appeal and form of their body.

Without a doubt, shoes represent one of the most important aspects of our outdoors experience. They empower us to live and work in various environments, showcase our creativity and fashion sense and provide comfort that no other clothing item can produce. Let's simplified shoes as the general footwear. Here we will see the distinctive features of some kinds of footwear.

From my observation, there are 26 kinds of footwear with 36 distinctive features. The shoes types are boots, brogues, cleats, clogs, espadrilles, flip-flops, galoshes, heels, kamiks, loafers, Mary Janes, moccasins, mules, oxfords, pumps, rollerblades, sandals, skates, slides, sling-backs, slippers, sneakers, swim fins, valenki, waders and wedge. However, the distinctive features are based on the heels, heels shape, gender, the types of the toes, the occasions to wear the footwear, the place to wear the footwear, the material, the accessories of the footwear, the model of the back of the shoes and the cut of the shoes.

The heels height is divided into three features that are flat, short and high. For its shape, there are 6 types that are tapered, narrow, rounded, pointed, square and full. The shoes of course differentiated based on its user whether male or female. We can also see the model of the toes of the shoes,

whether it is close or open. The occasion to use the shoes is also differentiate, whether to use it in formal, informal, to exercise or to dance. The place of use is also different, indoor or outdoor. There are some material of the shoes such as plastic, leather, nylon, canvas and satin. Some of footwear are provided with adding accessories such as lace, buckle, strap and tie. The back of the shoes is also different; some of them are open and the others are closed. The cut of the shoes are also different: low cut, medium cut, total closure, closed up to the ankle, closed up to the calf, closed up to the knee and closed up to the thigh.

A boot is a type of footwear and a specific type of shoe. Most boots mainly cover the foot and the ankle and extend up the leg, sometimes as far as the knee or even the hip. Most boots have a heel that is clearly distinguishable from the rest of the sole, even if the two are made of one piece. Traditionally made of leather or rubber, modern boots are made from a variety of materials. Boots are worn both for their functionality – protecting the foot and leg from water, snow, mud or hazards or providing additional ankle support for strenuous activities – and for reasons of style and fashion.

The Brogue (derived from the Gaelic *bróg* (Irish), *bròg* (Scottish) "shoe") is a style of low-heeled shoe or boot traditionally characterised by multiple-piece, sturdy leather uppers with decorative perforations (or "broguing") and serration along the pieces' visible edges. Modern brogues trace their roots to a rudimentary shoe originating in Scotland and Ireland that was constructed using untanned hide with perforations, allowing water to drain when crossing wet terrain such as a bog. Brogues were traditionally considered to be outdoor or country footwear not otherwise appropriate for casual or business occasions, but brogues are now considered appropriate in most contexts.

Cleats or studs are protrusions on the sole of a shoe, or on an external attachment to a shoe, that provide additional traction on a soft or slippery surface. In American English the term cleats is used synecdochically to refer to shoes featuring such protrusions.

Clogs are a type of footwear made in part or completely from wood. Clogs are used worldwide and although the form may vary by culture, within a culture the form often remained unchanged for centuries. Espadrilles or alpargatas are normally casual flat, but sometimes high heeled shoes originating from the Pyrenees. They usually have a canvas or cotton fabric upper and a flexible sole made of rope or rubber material moulded to look like rope. The jute rope sole is the defining characteristic of an espadrille; the uppers vary widely in style.

Flip-flops (also called *zōri*, thongs, jandals, pluggers, go-aheads, slappies, slides, step-ins, chankla or a variety of other names throughout the world) are a type of open-toed sandal typically worn in casual situations, such as outside or at the beach. They consist of a flat sole held loosely on the foot by a Y-shaped strap that passes between the first and second toes and around either side of the foot. They may also be held to the foot with a single strap over the front of the foot rather than a thong. The name "flip-flop" originated because of the sound that is made by slapping between the sole of the foot and the floor when walking.

Galoshes (from French: *galoches*), also known as boat shoes, dickersons, or overshoes, are a type of rubber boot that is slipped over shoes to keep them from getting muddy or wet. The word *galoshes* might be used interchangeably with boot, especially a rubberized boot. Properly speaking, however, a galosh is an overshoe made of a weatherproof material to protect a more vulnerable shoe underneath and keep the foot warm and dry.

Mukluks or Kamik (singular: *kamak*, plural: *kamiit*) are a soft boot traditionally made of reindeer skin or sealskin and were originally worn by Arctic aboriginal people, including the Inuit and Yupik. The term *mukluk* is often used for any soft boot designed for cold weather and modern designs are often similar to high-top athletic shoes. The word "mukluk" is of Yupik origin, from *maklak*, the bearded seal, while "kamik" is an Inuit word. In the Inuipiaq language the "u" makes an "oo" sound, and so the spelling

"maklak" is used with the same pronunciation.

Slip-ons are typically low, lace-less shoes. The style most commonly seen, known as a loafer or slippers in American culture, has a moccasin construction. One design was introduced in London by Wildsmith Shoes called the Wildsmith Loafer, they began as casual shoes, but have increased in popularity to the point of being worn in America with city lounge suits. They are worn in many situations in a variety of colours and designs, often featuring tassels on the front, or metal decorations.

Mary Jane is an American term (formerly a registered trademark) for a closed, low-cut shoe with one or more straps across the instep. Classic Mary Janes for children are typically made of black leather or patent leather, have one thin strap fastened with a buckle or button, a broad and rounded toebox, low heels, and thin outsoles. Among girls, Mary Janes are traditionally worn with pantyhose or socks, and a dress or a skirt and blouse. Among boys (less common), Mary Janes are traditionally worn with socks, short trousers, and a shirt.

A moccasin is a shoe, made of deerskin or other soft leather, consisting of a sole and sides made of one piece of leather, stitched together at the top, and sometimes with a vamp (additional panel of leather). The sole is soft and flexible and the upper part often is adorned with embroidery or beading. Though sometimes worn inside, it is chiefly intended for outdoor use, as in exploring wildernesses and running. Mule, a French word, is a style of shoe that is backless and often closed-toed. Mules can be any heel height - from flat to high. The style is predominantly (but not exclusively) worn by women.

Sandals are an open type of outdoor footwear, consisting of a sole held to the wearer's foot by straps passing over the instep and, sometimes, around the ankle. While the distinction between sandals and other types of footwear can sometimes be blurry (as in the case of *huaraches*—the woven leather footwear seen in Mexico—and peep-toe pumps), the common understanding is that a sandal leaves most of the upper part



of the foot exposed, particularly the toes. People may choose to wear sandals for several reasons, among them economy (sandals tend to require less material than shoes and are usually easier to construct), comfort in warm weather, and as a fashion choice.

An Oxford shoe is characterized by shoelace eyelets that are attached under the vamp, a feature termed "closed lacing". This contrasts with Derbys, or Blüchers, which have shoelace eyelets attached to the top of the vamp. Originally, Oxfords were plain, formal shoes, made of leather but they evolved into a range of styles suitable for both formal and casual wear. Based on function and the dictates of fashion, Oxfords are now made from a variety of materials, including calf leather, patent leather, suede, and canvas. They are normally black or brown, and may be plain or patterned (Brogue).

Pumps are one of the most popular styles of women's shoes, and they're also one of the most difficult to define. In their most basic form, pumps have closed backs, and low-cut fronts that hit closer to the toes than they do the top of the foot. A classic pump has a seamless vamp, and is without laces, buckles, straps or ties, but it's very common to see the classic pump silhouette enhanced by an ankle strap, t-strap, or mary jane strap. Pumps can have open toes, peep toes, pointy toes, round toes, almond toes or square toes, and they can have heels of any height.

Skate shoes or skateboard shoes are a type of footwear specifically designed and manufactured for use in skateboarding. While numerous non-skaters choose to wear skate shoes, the design of the skate shoe includes many features designed especially for use in skateboarding, including a rubber or polyurethane sole with minimal tread pattern or no pattern, a composition leather or suede upper, and double or triple stitching to extend the life of the upper material. A low, padded tongue is often included for comfort.

Slide is a common term that refers to a shoe that is backless and open-toed, essentially an open-toed mule. Generally, all slides are a type of sandal. Thongs and flip flops are normally classified separately.

Slides can be high-heeled, flat-heeled or somewhere in between, and may cover nearly the entire foot from ankle to toe, or may have only one or two narrow straps. They usually include a single strap or a sequence of straps across the toes and the lower half of the foot to hold the shoe on the foot.

A slingback is a type of woman's footwear characterized by a strap that crosses behind the heel or ankle. A slingback strap is distinguishable from an ankle-strap in that the latter is a strap that completely encircles the ankle. Slingbacks can be considered a type of sandal and come in a wide variety of styles from casual to dressy, with heel height ranging from none to high, heel types ranging from as thin as a stiletto to as thick as wedges and they may be either closed or open-toe. Slingback's straps is usually adjustable through a buckle or an elastic allowing the wearer to slip her foot into the sandal easily without the need to make further (or any) manual adjustment to the strap or buckle, while still holding the foot in the sandal relatively securely. The buckle can be made of metal, plastic, or even sometimes stone.

Sneaker is a synonym for "athletic shoes," the generic name for the footwear primarily designed for sports or other forms of physical exercise. Additionally, in recent years, sneakers have come to be used for casual everyday activities. The term describes a type of footwear with a flexible sole made of rubber or synthetic material and an upper part made of leather or canvas.

Valenki are traditional Russian winter footwear, essentially felt boots: the name *valenok* literally means "made by felting". Valenki are made of wool felt. They are not water-resistant, and are often worn with galoshes to keep water out and protect the soles from wear and tear. Valenki were once the footwear of choice for many Russians, but in the second half of the 20th century they lost most of their appeal in cities, due to their association with rustic dress.

Waders refers to a waterproof boot extending from the foot to the chest, traditionally made from vulcanised rubber, but available in more modern PVC, neoprene

and Gore-Tex variants. Waders are generally distinguished from counterpart waterproof boots by shaft height; the hip boot extending to the thigh and the Wellington boot to the knee. They are therefore sometimes referred to as Chest Waders for emphasis. Waders are available with boots attached or can have attached stocking feet (usually made of the wader material), to wear inside boots.

On most shoes, the "heel" sits under only the heel of the foot, but a wedge heel runs

under the foot, from the back of the shoe to the middle or front. As you've probably guessed, it has a somewhat triangular, wedge shape, but not all wedges are high heels. In fact, wedge heels range from low to high, it's the shape and the length of the heel that classify it as a wedge.

To make a better view on the description of each kind of shoes, the table is provided below.

Kinds of Shoes	Heels Height			Heels shape					
	Flat	Short	High	Tapered	Narrow	Rounded	Pointed	Square	Full
boots	√	√	√	√					
brogues		√		√					
cleats	√								
clogs	√	√							√
espadrilles	√								
flip-flops	√								
galoshes		√		√					
kamikis	√	√		√				√	
loafers	√								
Mary Janes		√		√				√	
moccasins	√								
mules		√		√				√	
Oxfords		√						√	
pumps			√		√	√	√		
rollerblades	√								
sandals	√								
skates	√								
slides	√								
sling-backs		√	√		√	√	√		
slippers	√								
sneakers	√								
swim fins	√								
valenki	√								
waders	√								
wedge		√	√						√

Kinds of Shoes	Gender		Toes		Occasion			
	Male	Female	Close	Open	Formal	Informal	Exercise	Dance
boots	√	√	√		√	√		
brogues	√	√	√			√		
cleats	√		√				√	

clogs	√	√	√			√		
espadrilles	√	√	√			√		
flip-flops	√	√		√		√		
galoshes		√	√		√			
kamiks	√	√	√			√		
loafers	√		√			√		
Mary Janes		√	√		√			
moccasins	√	√	√			√		
mules		√	√			√		
Oxfords	√		√		√			
pumps		√	√		√			
rollerblades	√	√		√			√	
sandals	√	√		√		√		
skates	√		√				√	
slides	√	√		√		√		
sling-backs		√	√	√	√	√		
slippers	√	√		√		√		
sneakers	√		√				√	
swim fins	√	√	√				√	
valenki	√		√			√		
waders	√		√			√		
wedge		√	√	√	√	√		

Kinds of Shoes	Place of Use		Material					
	Indoor	Outdoor	Plastic	Leather	Nylon	Canvas	Rubber	Wood
boots	√	√	√	√				
brogues		√	√	√				
cleats		√			√			
clogs	√							√
espadrilles		√			√	√		
flip-flops	√	√	√			√		
galoshes	√				√		√	
kamiks		√		√				
loafers		√		√				
Mary Janes				√				
moccasins		√		√	√	√		
mules		√	√	√				
Oxfords	√	√		√				

Pumps	√	√		√				
rollerblades		√	√		√			
sandals		√	√					√
skates		√			√			
slides		√	√		√			

sling-backs	√	√	√	√				
slippers		√	√		√		√	
sneakers		√			√	√		
swim fins		√	√				√	
valenki		√	√	√			√	
waders		√		√	√		√	
wedge	√	√		√	√		√	√

Kinds of Shoes	Adding Accessories				Back of the shoes	
	Lace	Buckle	Strap	Tie	Open	Close
boots						√
brogues						√
cleats				√		√
clogs					√	√
espadrilles						√
flip-flops					√	
galoshes					√	
kamiks						√
loafers	√					
Mary Janes	√					√
moccasins				√		√
mules					√	
Oxfords				√		√
pumps						√
rollerblades		√	√	√		√
sandals					√	
skates				√		√
slides					√	
sling-backs		√	√		√	
slippers					√	
sneakers	√			√		√
swim fins						√
valenki						√
waders						
wedge		√	√		√	√

Kinds of Shoes	Shoes cut				
	Low cut	Closed up to the ankle	Closed up to the calf	Closed up to the knee	Closed up to the thigh
boots		√	√	√	√
brogues	√				
cleats	√				

clogs	√				
espadrilles	√				
flip-flops	√				
galoshes	√	√			
kamiks			√	√	
loafers	√				
Mary Janes	√				
moccasins	√				
mules	√				
Oxfords	√				
pumps	√				
rollerblades	√				
sandals	√				
skates	√				
slides	√				
sling-backs	√				
slippers	√				
sneakers	√				
swim fins					
valenki		√	√	√	√
waders		√	√	√	√
wedge	√				

## Conclusion

The theory that is served in the discussion is used to analyze the distinctive features of the word shoes. By having this analysis, the writer hopes that the reader can have a better understanding on the differences of each type of the shoes. The writer also provides a table so that the reader can see the differences more clearly.

Nida, Eugene A. *Componential Analysis of Meaning*. The Hague: Mouton, 1975. Print.

## References

Finegan, Edward. *Language. Its Structure and Use*. 4<sup>th</sup> Edition. New York: Thomson Wadsworth, 2004. Print.

Leech, Geoffrey. *Semantics*. Harmondsworth: Penguin Ltd., 1983. Print.

# C.S. Lewis' Use of Symbol to Express Christian Concepts, Stories, and Teaching as Seen in *The Chronicles of Narnia: the Magician's Nephew*

Hermawan & Adventina Putranti

putranti@usd.ac.id

Department of English Letters, Sanata Dharma University

## Abstract

*Literature is said to be the medium where author expresses his experience in life, especially on the relationship with the creator. This idea could be clearly seen in the Chronicles of Narnia: The Magician's Nephew where C.S. Lewis, the author, expresses Christian concepts, stories, and teaching he understands throughout his life. Those all are expressed through symbolism due to its capability in making association with human experience as well as conveying any complex ideas in a form of concrete objects which are easily understood by the readers.*

**Keywords:** expressive approach, symbol, Christianity

---

## Literature as the Expression of Author's Religiosity

As one of the medium exploring the meaning of human experience, literature is somehow used to express what author sees in life, what they have thought and felt about any incident they have (Hudson, 1985:10). If we examine further about human experiences themselves, they come in a variety of ways: they can happen to the authors, take place between the authors and other persons, between the authors and their environment, and also between the authors and their God. Through literature, the author can expose the experience of God's existence and also God's role in the author's life (*Gaudium et Spes* in Veeger et al, 2001:14). It can be seen that the author's religion and any experience within his or her religion will be one of the most important influences which will determine the kind of literary product that the author is going to produce. The religiosity within the literature itself can be seen in the way the author expresses his experience in finding God's existence and

reveals God's role in changing the life of the author. Thus, it can be inferred that there is a strong relationship between Literature and Religion, in the way that Literature can be the overflow, utterance, or projection of the thought and feeling of the author (Abram, 1953:21-22), especially his or her religious life.

## Symbol as Expression Device in Literary Work

Symbol is said to be effective to be used as an expressing device to convey the religious concepts, stories, and teachings from real life into literature. It is because symbol has a rich capability in conveying an association with the human experience (Guth, 1997:189-190). This ability enables the author to put a symbolization of a particular thought, feeling, or experience in a form of concrete objects or symbols which will be easier to convey message, and be understood by the readers. In this notion, symbol usage brings a new dimension toward literary analysis as it brings the reader to examine

more than just the surface story, but go deeper to look for the ulterior meaning where the real purpose of the author in writing a story is revealed. As the consequence, when the readers fail to understand it, they will definitely miss the richness the literary work has; how the author expresses such a complex ideas or concepts in a form of a symbol. Therefore, investigating symbol as the medium in any particular literary product in some way become one the chief concern of the research as it can touch various presentation and interpretation of life the author wants to convey (Leo, 1961:4).

### C.S Lewis' Prominence in Christian Apologetics and Literary World

In exposing how the author expresses any underlying religious message through the medium of literature, it is necessary to examine more on the author's biography to find any fundamental background. Since childhood period, C.S. Lewis has started to find his interest in writing an imaginary story where he included his private fantasy which is characterized by the shocking ignorance of natural form such as trees appearing as balls of cotton wool stuck on post (Lewis, 1955:6). This passion brings him to a personal memorable experience on what he calls as "joy" which is hard to define but he claims to render one characteristic; the fact that anyone who has experienced it will want it again (Lewis, 1955:18).

Although Lewis grew up in the Christian surrounding, he never committed in it; in fact he claimed himself to be an atheist. During his university study, however, there was a moment when he had a serious discussion with his friends; Dyson and Tolkien in 1931 about Myths which brings him to the greatest distress. They could convince him that myths were actually God's way of preparing the ground for the Christian story. Therefore, the stories of resurrection throughout history were precursor to Jesus' true resurrection. In conclusion, Christianity can be the completion of all the mythology before it. This discussion brings him to more curiosity on Christianity until he committed on conversion. From his conversion, Lewis realized that his previous experience of "Joy",

a longing for another world which was actually a kind of pointer for his longing for heaven or God.

After his conversion, Lewis wanted to commit himself in evangelization, and it was not long before he thought of combining religious enthusiasm with imagination in his works of Christian fiction. Lewis started to write a book entitled *Pilgrim's Regress* that told the story of his conversion in allegorical form which was published in 1933. He also started to write Christian Apologetic books; which was written purposely to defend his faith by using logic. One of them is entitled *Problem of Pain* where he postulates on the existence of other universes. From 1948 until 1956 he published more books, children's literature entitled *The Chronicles of Narnia*, and his biography entitled *Surprised by Joy*. Narnia gives Lewis an opportunity to indulge his love for animals and mythological creatures with Christianity.

As the consequence, his literary works are likely to have double dimensions; on the surface it will have been a well-sustained story, yet when it is analyzed deeply, C.S Lewis' creativity in rendering a Christian-based story and ideas can be found within the story. In this notion, we can see how Christian ideas and stories can be presented in a popular form by the use of a lively and joyful imagination so that through the fantasy that it creates, the message can be more easily understood.

### C.S Lewis' Use of Symbol in *The Chronicles of Narnia: The Magician's Nephew*

In conveying association purpose, symbol can manifest in various forms starting "from an egg to the story's setting: a single object, a physical type of object, a physical substance, a shape, a gesture, a color, a sound, a fragrance, etc." to represent many underlying ideas from the facet of human personality, the romanticism of youth, or futile ambition (Stanton, 1965:31). In accordance with the definition above, a symbol may emerge in a form of a character, object, setting, situation, or action. In *The Magician's Nephew*, the prominent symbols presents in Magic;

including Aslan, The White Witch, and The Apple Tree, and Humans, including Digory, and Mr. Ketterley.

## 1. Magic

In the story Magic is not created as a single entity yet is manifested in various objects. This manifestation of Magic can be seen throughout the journey done by Digory; the main character in the novel as he meets The White Witch, Aslan, and The magical apple tree.

**The Witch** is manifested as a supreme lady having amazing power known her deplorable words which she can use to destroy anything to suit her wants to achieve her ambition for greatness (Lewis, 1955: 66). **Aslan**, on the contrary, is depicted as a good and loving lion that has the powerful ability to create, rule, and give life (Lewis, 1955: 109). **The Apple Tree**, in another case, is presented as having a magical power which can bring attraction and the fulfillment of human (Lewis, 1955: 172-175). These expositions show that those three manifestations of magic are united with shared details as objects having magical power. This magic, in this case, however, is not merely used to describe the source of power having the capability to create something supernatural or miraculous. In the context of the story, Magic has a special role to define supremacy of particular objects; manifested in its ability in destroying, creating, and attracting, and to emphasis its high and important level. Thus, it can be said that the author uses Magic as the symbolization of supreme power in his novel. In this case, the reader is asked not to understand Magic in the literal sense as it is defined in *Merriam Webster's Collegiate Dictionary* as "the use of means (as charms or spell) believed to have supernatural power over natural forces, and is also an extraordinary power or influence seemingly from a supernatural source or something that seems to cast a spell (2006:372)."

This definition gives emphasis on the criteria of Magic to be an "extraordinary power", yet in the context of the story, Magic is associated with another kind of "power". It is not only the extraordinary or supernatural

one, but also a position of supremacy. This kind of thing exposes the second layer meaning of Magic which makes the readers need to think more about the purpose of Magic within and throughout the story.

Furthermore, this definition gives emphasis as well that Magic must be "used" and "casted" through medium of "charm and spell". It means that Magic is something spoken by a human being. However, the author does not merely use human being as the magician. First, the author makes a personification for Aslan to possess a speaking ability as human. Then, the author also uses the Apple Tree which is definitely not a human being. The Witch may be the only human being used by the author, yet if we analyze further, she is named "White Witch". The word "White" here is really significant as in the context of the story the author uses it to give emphasis on the deadly-like appearance of the Witch which is paradoxical with her existence as human being. This anomaly in defining Magic definitely shows that the author wants to use Magic in a particular purpose which is in this case as the symbol. It can be said that Magic is not used in the literal sense, but is used to declare the supremacy of particular object.

In the purpose to give the notion of Magic as a symbolization of supreme power, the author uses several devices which can be elaborated further to see Magic's role as the symbol. First, the author repeats the notion of Magic in a consistent way from the beginning until the end of the story. This consistency is shown by the mentioning of "Magic" in an explicit way in those three manifestations of symbol to define the source of their supernatural power. Second, the author also puts emphasis on the role of Magic throughout the story. This emphasis can be seen because Magic becomes the center of attention for each event that happens in the journey of Digory. The author is likely to place Magic that exists within the context of the story and to show how the elements interact with each other to influence his adventure. In addition, the author also gives the title of the novel as *The Magician's Nephew* showing the author's intention to put the notion of Magic as the center of attention due to its role as a symbol in the context of



the story. By looking at those devices, Magic is likely to become one of the symbols in the *The Chronicle of Narnia: The Magician's Nephew*.

## 2. Human Being

After using the supernatural power, the author also uses the natural being as the symbol as devices to portray two kinds of personalities living inside the human beings, virtuous and vicious ones, into two manifestations; Digory and Mr.Ketterley.

### a. Digory

Throughout the story, the Digory is characterized by using such a device with the purpose of explicitly exposing the basic of human traits. The first one is curiosity from which he ends to awaken the evil witch as he rings the magical bell (57). The second is the amazement of glory shown in how he observes the beautiful vicious witch (58). Furthermore, he is also characterized a boy full of needs as he is trying to find the medicine to cure his mother. This one is said to be his number need since it is described several times in the story (29, 81, 93, 130). These characteristics are used to portray Digory as real human beings. However, what should be understood more is that Digory still listen to his conscience in deciding something. It is proved on the quest to the magical apple tree where he chooses to obey bringing the apple back instead of following the temptation to eat the delicate fruit. He notices the wrong decision may give temporary joy but later will be endless disaster. This virtuous way leads to the specific imagery of Digory as the symbolization of human beings from in a virtuous point of view.

As it is suggested from the theoretical bases, the readers may be able to interpret a symbol by looking at the details that the author uses. In this way, by looking at the characterization process of Digory, the author is likely to bring forward ideas to show the reader about concrete and factual details that can raise people's ideas on human characteristics. Furthermore, the detail is consistently presented in the events created

by the author who can show how those characteristics influence a human being's way to fulfill his goal or duty. In this way, the author is likely to make an association of what people in common generally face in the factual life. These all lead the readers to see the mind in which the author creates Digory in a purposive way, and becomes the symbolization of human beings themselves. Those events, in addition, show the quality of Digory in the way that he makes a choice according to his basic characteristics. As the event is likely to be drawn from a factual event, the readers will agree to say that Digory's response shows his virtuous embodiment.

### b. Mr.Ketterly

Mr.Ketterly is another manifestation of a Human Being who is also characterized with some characteristics to emphasize his humanity. First, it is his ambition for greatness as it can be seen from his ambition to be a great magician (Lewis, 1955: 26). The next is his longing for love shown in his interest toward the White Witch (Lewis, 1955: 83), and his desire for abundance as it is seen on how he wants to make Narnia the source of his income (Lewis, 1955: 120).

However, in achieving his goal, he applies several principles which are actually violating ethical rules so that others regard him as a "mad" person (Lewis, 1955: 6). He thinks that it is okay to endanger another life seen through his pursuit of greatness. He also thinks that "I" is the most important and "others" should be neglected as seen through his purpose of abundance (Lewis, 1955: 120). This makes him what he believes, feels, and thinks.

By looking at the way the author characterizes Mr.Ketterly, it can be seen that he is endowed with characteristics owned as well by the ordinary human beings in the real life, such as ambition of greatness, his longing for love, and his desire for abundant living. What makes him different from Digory is that Mr. Ketterly tried to gain those ambitions in vicious ways revealed through the principles that he has. The author is likely to emphasize those characteristics in the way he responds his choice in pursuing his ambitions, desires

and longing. Therefore, it can be said that Mr. Ketterley is the symbolization of a vicious way of being human.

### C.S Lewis' Use of Symbol to Express Christian Concepts, Stories, and Teaching

As it is discussed that author's experience of God's existence and role plays a significant influence in the writing of his literary work, authors themselves can express this in various ways. It may come in the form of a religious idea, concept, or story manifested in each element within the story. In this case, it will be elaborated how Lewis' proficiency as a prolific writer, poet, scholar of English Literature, and defender of Christianity has a significant influence on the story he writes. In *The Magician's Nephew*, those religious influences are manifested in the form of symbols. It will analyze how *The Magician's Nephew* really becomes "the overflow, utterance, or projection of the thought and feeling of the author (Abram, 1953:21-22)."

#### 1. Biblical Concept of God in the Creation of Aslan as the Symbol of Virtuous Supreme Power

As it is described before, Aslan belongs to one of the manifestation of Magic being physically described in the form of a **Lion**. His magical power is portrayed by his ability in creating the Land of Narnia from nothingness. His supernatural power in defining reality can also be seen in the way he gives his creation the ability to talk and think by breathing his out, long, and warm breath. This power shows how Aslan is depicted in a preeminent position compared to other beings.

It can be seen the author creates Aslan by using the form of Lion as the manifestation of creator and sovereign ruler in Narnia. It is likely not a coincidence since if we are relating the story with Christianity, God in Christianity is also sometimes symbolized as a Lion. This can be seen in the book of Hosea 5:14 which says "For I will be like a **lion** to Ephraim, and like a **young lion** to the house of Judah. I myself will tear and go away; I will

carry off, and no one shall rescue". In this verse, the use of the first person pronoun, gives the intention that the speaker is actually God himself, and we can see that God symbolizes himself as a lion, or even as a young lion. This does not only happen in this verse we can also see it in the book of Revelation which says, "Then one of the elders said to me, do not weep. See, the Lion of the tribe of Judah, the Root of David, has conquered, so that he can open the scroll and its seven seals (Revelation 5:5)."

Those verses show that the figure of Lion is often used metaphorically in the Holy Bible. It is probably because the Lion has excellent characteristics needed to define the most superior figure among all of the animals such as its strength, fierceness, and its powerful voice as it is seen in Amos 3:8a : "The lion has roared; who will not fear!" Lewis finds that in the Bible the Lion is mostly used to signify the sense of might and prominence, so that it is a surprise that he chooses a Lion to characterize the supreme power in Narnia.

As Lewis decides to describe Aslan in portraying the biblical metaphor for God, he is also consistently depicting biblical ideas on God's preeminence in the characterization of Aslan. In the Bible, God is described in such a prominent position due to his preeminence as the creator of all things and as sovereign ruler. Those two elements are also used to elaborate as Aslan's preeminence manifested in his magical power, as they can be found in the story. In this notion, the Bible also describes God as someone possessing immortality and having the ability to give and sustain life. It can be seen in Genesis 1:1-2 that, "In the beginning when God created the heavens and the earth, the earth was a formless void and darkness covered the face of the deep, while a wind from God swept over the face of the waters."

In addition, the Bible not only describes the preeminence of God as the creator and sovereign ruler, but it also consistently depicts the moral perfection of God. This nature of God can be seen in 1John 1:5, which says that, "This is the message we have heard from him and proclaim to you, that God is light and in him there is no darkness at all." In this verse, it is likely that the Bible uses to

different spectrums to contrast the difference between God's characteristic as Light and His opponents as Dark. From this verse, it can be seen that Light is likely to be associated with righteousness, while on the opposite, Darkness is unrighteousness.

From the elaboration above, it can be seen how Lewis' Christianity really has such a strong influence on his literary work. It can be seen how he exploits the Biblical Concept of God as the creator and sovereign ruler having perfect moral feature in the creation of the character of Aslan. Aslan is created to be a symbol of virtuous supreme power to convey those three qualities. In the story, those qualities can be seen explicitly in the way that Aslan is given the supreme power to create the land of Narnia, and to make others submissive before him. In addition, Aslan is also depicted as having virtuous moral qualities. This is unquestionably the form of Lewis' expression on his Christian Life.

## **2. The Biblical Concept of The Devil in the Creation Process of the White Witch as the Symbol of Vicious Supreme Power**

As it has been stated in the previous chapter, the White Witch is another manifestation of Magic in the form of a beautiful, tall, and solemn queen. It is stated that she has a strong, proud, and happy expression, yet with cruel looks.

If this imagery is related to the Bible, we may come up with the Biblical concept of the Devil, it is said that actually the Devil used to be a cherub; the most powerful and beautiful of angelic beings, created by God Himself as it is seen in Ezekiel, saying that, "Your heart was proud because of your beauty; you corrupted your wisdom for the sake of your splendor. I cast you to the ground; I exposed you before kings, to feast their eyes on you" (Ezekiel 29:17).

Not only is angelic beauty manifested in the White Witch, but Lewis also includes powerful strength in the characterization of the Witch. This strength can be seen from the magical power she possessed, namely the deplorable word, which is capable of

destroying her world and people where she is in conflict with her sister regarding the successor to the throne.

Lewis also manifests Devil's rebellion against God and its failure in the story. It is written that the White Witch viciousness and ambition for power makes her wants to fight against Aslan due to his superior power. This fight is started when she tries to fling the iron bar straight at Aslan head as she enters Narnia. In addition, it is also said that her attempts fails. However, it never stops her and she tries the next fight by trying to tempt Digory to ignore Aslan's command. She wants to convince Digory that Aslan's command is actually done for the purpose of keeping something good from Digory. Fortunately, Digory makes the right decision to submit to Aslan's command.

As it is seen from the elaboration above, Lewis' background as a Christian has a prominent influence on the characterization of the White Witch in the novel. It is likely that Lewis tries to insert Biblical concepts on the Devil in the image of the White Witch to strengthen her position as the symbolization of vicious supreme power in the story.

## **3. The Biblical Story on the Origin of Temptation in the Ccreation of The Apple Tree as the Symbol of Attraction**

The story of the apple tree begins with the command Aslan gives to Digory to look for the apple tree which can be used to protect Narnia from the dangerous Witch. As he tries to enter the gate to the place that the tree is located, he sees cautions, saying that he is only allowed to take the fruit for others for those who wants to steal it for their own needs will find despair after achieving their desire. However, as Digory discovers the apple, he finds that it has a kind of charm, making everybody attracted to it with its good shine and smell. Digory knows that it is forbidden to eat the fruit for his-own, yet he is tempted to taste that fruit because of thirst and hunger. In this case, the notion of temptation is introduced.

To create the attractive and powerful apple tree that can bring temptation to Digory and the others when seeing it, Lewis uses the biblical story of the origin of temptation as well. This story is written in the book of Genesis, where God introduces the tree of knowledge of good and evil to be forbidden to eat. It is said, "And the LORD God commanded the man, 'You may freely eat of every tree of the garden; but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die'" (Genesis 2:16-17).

Although the story is different in the way that the Bible introduces God to be the one giving the rule, there is a connection in how Lewis uses the same object a "forbidden tree" in his novel. Not only forbidden, both the apple tree and the tree of knowledge of good and evil are also related with each other. They are attractive for its beautiful look and smell. It is explained that "the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of its fruit and ate; and she also gave some to her husband, who was with her, and he ate. (Genesis 3:6)". As Digory experiences, those factors become the beginning point of temptation. It is likely that the command of God about not eating the fruit of that tree has given the opportunity for temptation to occur.

#### **4. Biblical Concept of Human Nature in the Creation Process of Digory and Mr.Ketterley as the symbol of Human Beings**

As it has been explained above Lewis tries to expose dualism within Human Beings, namely the virtuous and vicious side of human beings, through the symbolization of Digory and Mr.Ketterley. This dualism is expressed at the moment they have to choose virtue or vice as they make a decision.

As we know, Digory is portrayed as a boy having such great curiosity which has such a prominent influence in his life. As he is entering Charn, his curiosity made him strike the magical bells which unfortunately awake the evil White Witch. His choice has brought

bad consequences for him and others as she desires to conquer Digory's world. This desire has brought the Witch to make a riot in his world. On a purpose to save his land, he takes her with his magical rings to another world bringing them to the newly-created land of Narnia. However, the White Witch has not ended the desire so that she wants to conquer Narnia as well. Fortunately, she cannot stand against Aslan, Narnia's creator. So, she goes away from that Land. With the purpose of protecting Narnia from the Witch, Aslan sends Digory to look for the apple tree. When he arrives at the place, he finds himself charmed by the tree and he wants to eat fruit. However, the order is that he is not allowed to eat the tree for himself. At that moment, the Witch comes. She informs him that the tree has a healing power that can cure his beloved mother. Thus, she encourages him to ignore Aslan's order and steal the fruit. However, at that moment he makes the right choice by casting away his desire for saving Narnia. Lewis introduces the idea that there lies within him a conscience to help him not repeat the mistake he has made. Therefore, as it has been stated that he becomes the symbolization of the virtuous part of human beings.

Another symbolization of human beings is Mr Ketterly who is portrayed as someone having great ambition for power and fame. This encourages him to create magical rings which can be used to travel to another world. However, he always does it with deceit and sacrifice. His experiment is successful as Digory brings the Witch back to him. When he sees the glorious appearance and magical power and the Witch, he wants to be under submission to her since he thinks that she will help him to gain his ambition. As they arrive in Narnia, he finally realizes that the Witch does not care about his whereabouts as she just wants to use him as a servant to gain her desire as the ultimate ruler. Therefore, he rebels against her. In Narnia, he finds that the environment really suits him well so that he feels better there compared to his world. However, it does not make him want to submit under Aslan's rule, indeed he wants to kill Aslan as he finds that Narnia can be a profitable Land that can make him rich. Unlike Digory, he does not make atonement when he is in his second opportunity to

choose. As a consequence, he cannot enjoy the goodness that Narnia brings to him. Furthermore, his action makes his ears closed so that he hears the talking animals as he hears the ordinary animals. It makes all the talking animals treat him badly for his wicked-deeds. Thus, he becomes the symbolization of the vicious part of human beings.

From the elaboration above, it can be seen that although Digory and Mr.Ketterley symbolize two different things, they share some similarities. First, they are portrayed as someone who has made a mistake in their life which makes them regarded as having bad impact on others. Second, they are created with a conscience which always guides them to be a good person by aiding them to make a good choice. However, what makes the difference is that only Digory follows his conscience which leads him to good consequences. In other words, Mr.Ketterley never makes atonement as is done by Digory.

To see that Lewis creates the symbolization of human beings in his novel in that way, It can be observed that he is influenced by the Biblical concept on human nature. The Bible gives a fundamental understanding on human nature as the belief derived from Genesis, that humans are initially created according to God's own image. It is stated in Genesis that,

*Then God said, 'Let us make humankind in our image, according to our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the wild animals of the earth, and over every creeping thing that creeps upon the earth. 'So God created humankind in his image, in the image of God he created them; male and female he created them (1:26-27).*

As the verses say that humans are created in the image of God, humans are said to be created perfectly good as endowed with the perfection of morality God has. This concept places human in such an honorable and dignified position so that God pronounced the humans he created as *very good* as it is stated in Genesis 1:31 that "And God saw everything that he had made, and, behold, it was very

good". Lewis probably uses this concept in his characters symbolizing human beings; Digory and Mr.Ketterley reflected the human conscience guiding them to choose the right choice even in the characterization of Mr. Ketterly as the symbol of the vicious part of human beings.

Christianity, however, also believes that although humans are created perfectly well, they have fallen into sins as the result of the first human being deeds, Adam and Eve, disobedient toward God. This human fall has brought negative results that humans have to endure, that is the permanent harm working within human soul. This damage has made humans born after Adam's fall have a tendency toward sins. This concept is expressed by Paul the Apostle as he declares that the damage occurs "since all have sinned and fall short of the glory of God (Romans 3:23)". To explain further on what sin has done on his soul, Paul the Apostle writes another verse telling of his heart's condition which admits the presence of the sin in his heart so that he is finally able to understand what moves him toward something which he knows to be wrong although he truly wants to do the right one. He defines this condition working in his life as a principle. He states that,

*For I delight in the law of God in my inmost self, but I see in my members another law at war with the law of my mind, making me captive to the law of sin that dwells in my members. Wretched man that I am! Who will rescue me from this body of death? (Romans 7: 22-24).*

This principle can also be seen in the characterization of Digory and Mr.Ketterly. Although they are manifestations of two different parts of humans, they actually complement each other as they are symbols of a complete human being. Therefore, although they are created with a good conscience they are defiled in their life with the power of sin. In this way, Digory is distorted by the desire to taste the magical apple and bring it to cure his mother. Digory is said to be trapped in such a way by the charm of the apple that he wants to ignore the order and command of Aslan. As the Apostle Paul says, he is put into captivity by



the desire that he has. Mr.Ketterly is also under the captivity of his ambition for power and fame that he ignores moral standards and his conscience. This shows that, although Digory is said to be the symbolization of the virtuous part of human beings, he can still make a mistake.

By looking at that elaboration, it can be seen how the biblical concept of human nature is expressed by Lewis in his creation of the symbolization of humanity in his work. The concept is shown in the way he used human nature as the image of God in making them virtuous and human nature after falling into sin by placing within them a vicious quality.

### **5. The Biblical Teaching on Decision Making in Strengthening the Understanding of Digory and Mr.Ketterley's Position as Human Beings in Christianity.**

As it is elaborated in the previous part, the author uses Digory as the symbol of the virtuous part of Human Beings and Mr.Ketterley as the symbol of the vicious part of Human beings by exploiting the Biblical concept of Human Nature within the process of creation of two objects as symbols. However, if analyzed more deeply, the author also inserts the Biblical teaching on decision making to determine the virtuous Digory and vicious Mr.Ketterley.

Digory becomes the symbolization of the virtuous part of human beings by his will to put aside his own desire for finding medicine for his beloved sick mother. He trusts Aslan, as the symbolization of virtuous supreme power, instead of the deceit done by the Witch, as the symbolization of vicious supreme power. This makes him succeed in accomplishing the mission for the protection of Narnia. His virtuous choice has brought safety toward Narnia and releases him from guilt. The more important thing is that Aslan gives him the fruit that heals his mother. Then, Mr. Ketterley becomes the symbol of the vicious part of human being as his greed has turned him into a selfish and heartless person. It also makes his eyes and ears closed that he cannot see the goodness of Narnia. He

even regards Aslan and Narnia as dreadful thing. As it is elaborated before, those choices become the justification to determine their role in the symbolism of human beings. This is in fact influenced by Lewis' understanding of the Biblical Teaching on decision making that enable human to determine whether he chooses a virtuous or vicious part.

As it has been explained before, the Bible describes the Devil to work in viciousness. However, it tells that he may help people to gain what people desire as it is said in Gospel of Matthew 4:8-9 that states "Again, the devil took him to a very high mountain and showed him all the kingdoms of the world and their splendor; and he said to him, 'All these I will give you, if you will fall down and worship me.'" This verse says that Devil can give whatever desire man has including greatness and fame, yet it is said that he never does it without payment as he looks for man's worship. As humans are willing to submit before him, as what happens with Adam and Eve, they will fall into sin and the Bible tells that "Very truly, I tell you, everyone who commits sin is a slave to sin (John 8:34)". It is said that sin has the power to enslave human beings by corrupting their thought, attitude, and action which eventually can destroy a person's life. The Bible records a special account of what sin may result within us. Sins may bring "envy, drunkenness, carousing, and things like these. I am warning you, as I warned you before: those who do such things will not inherit the kingdom of God (Galatians 5:21)."

The Bible, however, also tells the concept of free will. This concept says that, although God wants his children to be obedient toward him, yet humans are not created as persons without free will. God gives human beings freedom to make decisions on their own, including to choose something which is the contrary to His will. This concept is expressed in Deuteronomy 30:19, which says "I call heaven and earth to witness against you today that I have set before you life and death, blessings and curses. Choose life so that you and your descendants may live."

This verse strengthens the elaboration before on what the Devil and God may give us as we submit before them. God teaches that

human choice will end in two different results, namely life and death, as well as blessing and curse. It also explains how God really loves man that He always wants man to choose virtue although never wants to force them to do so. The most important thing that man must remember is that choices are always bound to consequences. Therefore, God reminds man of which choice is the best to choose, as it is said by the Psalmist, "Mark the blameless, and behold the upright, for there is posterity for the peaceable. But transgressors shall be altogether destroyed; the posterity of the wicked shall be cut off (37:37-38)."

God says that there are two different results that the upright and the transgressor will get. The transgressor may get the temporary desire, but it is said that it just leads to destruction. The profound joy is only gained by those making virtuous choices.

By looking at the elaboration it can be seen how Lewis' religious understanding on human free-will to choose either God or Satan and its consequences has an important influence on the creation of Digory and Mr.Ketterley as the symbolization of human beings seen through their kind of choices and consequences they have. Digory chooses the virtuous part that he earns good consequences. Meanwhile, Mr.Ketterley chooses the vicious part that leads him to obtain bad consequences.

## Conclusion

There is a strong relationship between literature and the author's life because a literary work can be the medium where author expresses what he experiences or believes in life, in this case in how C.S. Lewis defines his relationship with his creator. This is clearly seen in how he uses symbols to express Christian concepts, stories, and teaching by associating particular ideas he has with the items he has in his story. There are five symbols in the *The Chronicles of Narnia: The Magician's Nephew*. They are Magic as the symbol of supreme power which is manifested in three objects namely Aslan as the symbol of virtuous supreme power, the White Witch as the symbol of vicious supreme power, and the apple tree as the

symbol of attraction. Furthermore, there is also the symbolization of Human Being manifested in two objects namely Digory as the symbol of the virtuous part of Human Being and Mr. Ketterley as the symbol of the vicious part of Human Being.

C.S Lewis is likely to use those symbols to express Christian concepts, stories, and teaching. It is because the result shows that in the creation process of those symbols the author seems to be influenced by the Bible as seen through the use of the Biblical Concepts of God in the process of the creation of Aslan. It is also true for the Biblical Concept of the Devil when creating the White Witch, the Biblical Story on Origin of Temptation in creating the apple tree, and the Biblical Story on Human Nature in creating Digory and Mr.Ketterley. The story is also used to teach about Biblical teaching on decision making.

If we examine on C.S Lewis background further, this religiosity in his literary work is something inevitable. Starting from his early life, Lewis is known as someone having a very great interest in writing and drawing imaginative literature, especially a chronicle story. Furthermore, it is also recorded that after his conversion to Christianity, Lewis had a strong commitment for evangelization. Those two prominent factors are the ones influencing him to combine his religious enthusiasm with his interest in imaginative literature which is manifested in the creation of the symbols in *The Chronicles of Narnia: The Magician's Nephew* by associating it with various concepts, stories, and teachings in the Holy Bible. In conclusion, it can be seen that *The Magician's Nephew* really becomes the medium of the author's expression of Christian concepts, stories, and teaching through symbols.

## References

- Guth, Hans.P. and Rico Gabrielle L.  
*Discovering Literature: Stories, Poem, Plays.* Englewood Cliff: Blair Press Book, 1997. Print.
- Holy Bible: New Revised Standard Version.*  
Michigan: Zondervan Bible Publisher, 1989. Print.
- Hudson, William. *An introduction to the study of Literature.* London: George.G.Harrap, 1958. Print.
- Leo, Brother. *A Christian Approach to Christian Literature.* New York: Schwartz, Kirwin&Fauss Inc., 1961. Print.
- Lewis, C.S. *Surprised by Joy: The Shape of My Early Life.* New York: Harcourt, Brace&World Inc., 1955. Print.
- . *The Chronicles of Narnia: The Magician's Nephew.* New York: HarperCollins, 1955. Print.
- Stanton, Robert. *An Introduction of Fiction.* New York: Halt, Rinehart, and Winston, Inc, 1965. Print.



## Contributors

**Paulus Sarwoto** (Sanata Dharma University) received his *S.S.* degree from Gadjah Mada University in 1996. He earned his *M.A.* in comparative literature from Louisiana State University in 2004, and his *Ph.D.* in comparative literature and cultural studies in 2013 from Monash University, Australia.

**I Wayan Mulyawan, S.S., M.Hum.** (Udayana University) received his *S.S.* degree from Udayana University in 2001, and *M.Hum* degree from the same university in 2005. Research interests: linguistics and literature.

**Dwi Nita Febriyani** received her *S.S.* degree from the English Department of Ahmad Dahlan University in 2008. Now she is pursuing her *M.Hum* degree in the English Language Studies, Sanata Dharma University. Research interests: linguistics and teaching.

**Adi Renaldi** is a graduate of the Department of English Letters, Sanata Dharma University.

**Dewi Widyastuti** (Sanata Dharma University) received her *S.Pd.* degree from the English Language Education Study Program Sanata Dharma University in 1997. She earned her *M.Hum.* degree in American Studies from Gadjah Mada University in 2002. Research interests: African-American and Chinese-American literature.

**Tia Xenia** is a student in the graduate program of the English Language Studies, Sanata Dharma University. She earned her bachelor degree, *S.Pd.*, in the same university in 2012. Research interests: critical discourse analysis, pragmatics and stylistics.

**Laurency Hellene Larasati Ruruk** is a graduate of the Department of English Letters, Sanata Dharma University.

**Ni Luh Putu Rosiandani** (Sanata Dharma University) received her *S.S.* degree from Gadjah Mada University in 1994. She earned her *M.Hum.* degree in American Studies from Gadjah Mada University in 2006. Research interests: Chicana literature.

**Adria Vitalya Gemilang** (Sarjana Wiyata Taman Siswa University) graduated from the Department of English Letters, Sanata Dharma University in 2007. In 2012 she received her *M.Hum* degree from English Language Studies, Sanata Dharma University. Research interest: comparative literature and English education.

**Alwi Atma Ardhana** is a graduate of the Department of English Letters, Sanata Dharma University.

**Elisa Dwi Wardani** (Sanata Dharma University) received her *S.S.* degree from Gadjah Mada University in 1995. She earned her *M.Hum.* degree from Universitas Indonesia in 2006. Research interests: cultural studies and feminism.

**Deta Maria Sri Darta** (Satya Wacana University) graduated from English Language Education Study Program, Sanata Dharma University, in 200. In 2011 she earned her *M.Hum* degree from English Language Studies, Sanata Dharma University. Research interests: comparative literature and translation studies.

***Miftahush Shalihah*** (Language Center, STIKES Aisyiyah) received her *S.S.* degree from Universitas Negeri Yogyakarta in 2008. Now she is pursuing her *M.Hum* degree in the English Language Studies, Sanata Dharma University. Research interest: Linguistics.

***Hermawan*** is a graduate of the Department of English Letters, Sanata Dharma University.

***Adventina Putranti*** (Sanata Dharma University) earned her *S.S.* degree from the Faculty of Letters, Gadjah mada University 1995. In 2007 she earned her *M.Hum.* degree from Universitas Sebelas Maret University (majoring in Translation Studies). Research interests: pragmatics and discourse analysis.

# Notes for Contributors

## General Conditions

1. Articles should be original and have never been published elsewhere.
2. Articles will be subjected to editorial review. Contributors may be required to revise their articles for reasons of style and content.
3. Statements in articles are the responsibility of contributors.
4. Contributors whose articles are rejected will get written notification.
5. The Board of Editors reserves the right to turn down articles.
6. Contributors are entitled to 2 (two) copies of the journal.

## Articles

1. Articles must be on language and literature.
2. Articles should be type-written, in English, double-spaced on quarto-sized paper (A4), 15 – 20 pages in length (saved as Word Document or Rich Text Format), Times New Romans 12.

## Submission of Articles

1. Articles should be sent as an e-mail attachment file to: ***phenomen@usd.ac.id*** or ***sastra@usd.ac.id***.
2. Contributors are required to submit their biodata, consisting of (a) full name, including titles/degrees, (b) institution, (c) educational background, including years of graduation (d) research interests, and (e) contact number and e-mail address.

## Text

1. Articles should include (a) Title, (b) Name of contributor with no academic title, (c) Abstract, (d) 3 keywords, (e) Introduction, (f) Discussion, (g) Conclusions, (h) References, and (h) Appendices—optional.
2. Abstract should be prepared in Indonesian and English, 300 words at most.
3. Abstract should state (a) the purpose of the study, (b) basic procedures in the study, and (c) principal conclusions.
4. Select 3 (three) keywords or short phrases that will assist indexers in cross- indexing the article.
5. Text should be organized under suitable headings, such as Concluding Remarks.
6. Footnotes must be avoided. Their contents are incorporated into the text.
7. Documentations should include the writer's last name, year of publication and page number, *e.g.* (Perrine, 2004: 352)

## References

1. References should be in alphabetical order.
2. Order of entry should be as follows:  
Author's Name. *Title of the Book*. City of Publication: Publisher, Year of Publication. Medium. (Date of Access, for online sources)
3. For four (4) or more authors, name all of the authors or include only the first author's name followed by "*et al.*" (Latin for "and others").
4. When an entry is anonymous, it begins with the title of the book/article.
5. \_\_\_\_ before *Title of Book* is used when the name of the author is the same as that of the previous entry.
6. The second and next lines of an entry are indented.
7. For edition other than the first include the number of the edition after the title (or after the names of any translators or editors that appear after the title): 2nd ed., 3rd ed., and so on.
8. Examples of references in correct format are given in the next page.

# Examples of Format of References

## 1. A Book

- Allende, Isabel. *Zorro*. Trans. Margaret Sayers Peden. London: Fourth Estate, 2005. Print.
- Eugene, Susan and Diana Lyne. *Analyzing Casual Conversation*. London: Cassell Book Limited, 1998. Print.
- Gilman, Sander. *et al. Hysteria Beyond Freud*. London: Longman, 1997. Print.
- Peterson, Susan Lynn. *The Life of Martin Luther*. Susan Lynn Peterson, 2002. Web. 24 January 2006. <[http://www.susanlynnpeterson.com/index\\_files/luther.htm](http://www.susanlynnpeterson.com/index_files/luther.htm)>.
- Swan, Peter. Ed. *The Literature of Science*. 2<sup>nd</sup> Edition. Baltimore: John Hopkins University Press, 2005. Print.
- Tan, Amy. *Saving Fish from Drowning*. New York: Putnam, 2005. Print.

## 2. A Work/An Article in an Anthology or Compilation

- Desai, Anita. "Scholar and Gypsy." *The Oxford Book of Travel Stories*. Ed. Patricia Craig. Oxford: Oxford UP, 1996. pp. 251-273. Print.
- Douglass, Frederick. "Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself." *Classics American Autobiographies*. Ed. William L. Andrews. New York: Mentor, 1992. pp. 229-327. Print.

## 3. An Encyclopedia Article or Dictionary Entry

- Chiappini, Luciano. "Este, House of." *Encyclopedia Britannica*. Chicago: Encyclopedia Britannica Inc., 2007. Print.
- Posner, Rebecca. "Romance Languages." *The Encyclopaedia Britannica: Macropaedia*. 15th ed. 1987.
- "Sonata." *The American Heritage Dictionary of the English Language*. 4th ed. 2000. Print.

## 4. An Article in a Periodical/Journal

- Barrera, Rebeca María. "A Case for Bilingual Education." *Scholastic Parent and Child*. Nov - Dec. 2004: 72-73. Web. 1 Feb. 2009.
- Mulyani, Sri. "Women, Marriage, and Domesticity". *Phenomena Journal of Language and Literature*. February 2002: 143-154. Print.

## 5. An Article in a Newspaper/Magazine

- Lohr, Steve. "Now Playing: Babes in Cyberspace." *New York Times*. 3 April 1999. Print.
- Rubin, Joel. "Report Faults Charter School." *Los Angeles Times*. 22 January 2005. Web. 24 March 2009.
- Paulson, Steve. "Buddha on the Brain." *Salon.com*. Salon Media Group, 27 Nov. 2006. Web. 18 Jan. 2009
- Armstrong, Lorry, and Alice Cuneo. "The Learning Revolution: at Home and at School." *Atlantic Monthly*. August 1999: 39-64. Print.

## 6. A Published/Unpublished Undergraduate Thesis/Dissertation

- Boyle, Anthony. "Maternity Care Policy in the United States." Thesis. Boston: Boston University, 1993. Print.
- Sakala, Carol. *The Evolution of Renaissance Utopian Literature*. Dissertation. Tampa: University of South Florida, 2002. Print.

## Notes

**Unpublished:** *title is written in quotation marks*; **Published:** *title written in italic*. Write the descriptive label: Dissertation or Thesis.

### 7. An Article/Document from a Website

"Automatically Record Everything They Do Online!" *Netbus.org*. etbus.org. n.d. Web. 17 February 2006.

Flynn, Nancy. "Internet Policies." *ePolicy Institute*. ePolicy Inst., n.d. Web. 15 February 2006.

Frauenheim, Ed. "Stop Reading This Headline and Get Back to Work." *CNET News.com*. CNET Networks, 11 July 2005. Web. 17 February 2006.

Gonsalves, Chris. "Wasting Away on the Web." *eWeek.com*. Ziff Davis Enterprise Holdings, 8 August 2005. Web. 16 February 2006.

"What Parents Should Know about Treatment of Behavioral and Emotional Disorders in Preschool Children. *APA Online*. 2006. Web. 2 October 2010. < <http://www.apa.org/releases/kidsmed.html>>